

# MUSICAL AMERICA

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EDITED BY

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## ELIMINATE FAKE, THE DEMAND OF MUSIC TEACHERS

New York State Association in Annual Convention Adopts Plan Offered by John C. Freund, to Register All Instructors as a Preliminary to Standardization, —Resolutions Endorse Musical Independence Campaign—Vital Educational Conferences and Interesting Musical Programs Enliven Meetings — Frederick Schlieder the New President

[By a Staff Correspondent.]

SARATOGA, N. Y., June 20.—The annual convention of the New York State Music Teachers' Association adjourned here last night. In its discussions and the action taken concerning the fake music teacher, standardization, education and in its concerts the convention made history.

By far the most important feature of the convention was the address by John C. Freund, editor of MUSICAL AMERICA, on "American Musical Independence." The address, which was given on Friday afternoon, was the culmination of the effort of the association to find a satisfactory solution of the problem of the fake music teacher.

For many years the well equipped music teachers of the State have had to face the ruinous competition of the fake teacher and charlatan, and the method of eliminating him has occupied their attention at numerous conventions. During the address of Mr. Freund he offered a plan which was at the same time so simple and so just that it found immediate recognition and was adopted by the association in a series of resolutions offered at the close of Mr. Freund's speech by W. Warren Shaw, the well known vocal teacher of Philadelphia. The resolutions, which were adopted by a rising vote amid a scene of great enthusiasm, were as follows:

"Resolved, That it is eminently fitting that the New York State Music Teachers' Association, here assembled in convention, extend a vote of thanks and appreciation to Mr. John C. Freund, in recognition of his unselfish, devoted interest and untiring efforts on behalf of the musical independence of America.

"And be it further resolved, That we express our full appreciation of the timeliness of this expression of our rightful position in the musical world from the artistic and pedagogic standpoint—as at least equal to that of any other nation.

"And be it further resolved, That Mr. Freund's suggestions for the elimination of the charlatan in the musical world be endorsed and referred to a committee, to be appointed by the chair, for presentation to the State legislature."

In introducing these resolutions Mr. Shaw said: "Most of us are fully aware that Mr. Freund's courageous and effective efforts in behalf of the American musician have become nation-wide, even world-wide, in their influence, and it would seem especially fitting that the convention should unreservedly endorse the musical propaganda as set forth by him. I therefore move the adoption of the following resolutions in order that his suggestions may be acted upon as soon as may be."

Dr. Damrosch Endorses Propaganda

A further indication of the importance of the propaganda of Mr. Freund was shown in the speech of Walter Dam-



FLORENCE HINKLE

American Concert Soprano Whose Training Was Received Exclusively in This Country. She Stands To-day Among the Leading Artists in the United States. (See Page 20.)

rosch preceding the concert on Thursday of the New York Symphony Orchestra. Dr. Damrosch said: "I have been requested to extend to the musicians and others present a hearty welcome to this convention. I have also been requested to announce two features of great importance. The first is the meeting concerning standardization, in which the question of setting a standard for all music teachers will be discussed. The other is the address of John C. Freund, Editor of MUSICAL AMERICA, on the ever

growing independence of America from the musical influence of Europe. The importance of this is such that I ask a large attendance, for I believe that the action taken here on this question will go down into history."

Mr. Freund in his address gave a résumé of the course of the propaganda for the "Musical Independence of America" during the past year, and eloquently portrayed conditions here and abroad and gave cogent reasons why such conditions should be changed. The story

of these conditions and his efforts in behalf of the American musician and student were listened to with close attention and he was frequently interrupted by the enthusiastic applause of his listeners. The introductory part of his address, which has appeared in these columns in previous issues, was followed by his solution of the problem of the fake music teacher and charlatan. Mr. Freund said:

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## ELIMINATE FAKE, THE DEMAND OF MUSIC TEACHERS

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"Numerous sincere and worthy efforts have been made during recent years to formulate a plan, including legislative action in the various states, which should not only raise the standard of music teaching, but do all that is possible to eliminate the fake music, and especially the fake vocal teacher."

"Worthy teachers have long realized that in order that the profession may have standing with the public they themselves must do something to free the profession from the undoubted prejudice which now exists on the part of many who have come in contact with fakes and frauds, when it came to the question of securing a musical education for themselves or for their children."

"The main lines on which these efforts have been conducted have all tended to what is called 'standardization,' which involves, of course, examinations as to competency."

"My own judgment, after an experience of nearly half a century in this country, is that such efforts are somewhat premature, and can only be successful if legislative action can be obtained in all the states, for it is obvious that if one law is passed in New York State, but a wholly different law is passed in Connecticut or New Jersey, we shall have the same conflict which exists, unfortunately, in matters of divorce in this country to-day."

"In starting out to evolve a plan which should be generally acceptable, not only to musicians but to legislators, I came across the necessity of dividing the profession virtually into two classes: the one the great mass of the profession, hard-working, conscientious, sincere, ranging, however, from those at the top of unquestioned experience, ability and knowledge and sound musicianship, to those who may, perhaps, lack somewhat in knowledge, somewhat in experience, but nevertheless wholly sincere, and even if mistaken in their methods could not fairly be classed among the charlatans. Now, outside of this great body of musicians and teachers, there is a minority that can be with justice classed as frauds, fakes, charlatans—whatever you may please to call them—who, without the necessary equipment, obtain large sums from confiding pupils, often under promises to secure them valuable engagements, and who generally claim to have made studies with teachers and artists of distinction, who are a disgrace to the profession, and seriously compromise its honor, its dignity, and, above all, its power for good."

"My idea is that before any steps are taken looking to standardization or to submitting teachers and musicians to examinations under legislative action, we should deal with the fakes and the frauds and the charlatans first of all."

"This, I believe, can be done in a manner at once simple and just. And when anything which is simple rests on a basis of justice you may be assured it will appeal not only to members of the profession, but to legislators."

### Bill to Register Teachers

"Now, this is my proposition:

"First: That a bill be introduced to the legislature at Albany, calling for the registration of music teachers who practice in this State with the Secretary of State. That the fee for such registration shall be a modest one, two or three dollars, as may be determined.

"Second: That in the application for registration the applicant should state his or her claims to the right to teach, must state where, with whom and how long they have studied; what diplomas, if any, they have. In other words, the applicant should state his or her own story, just as they see fit.

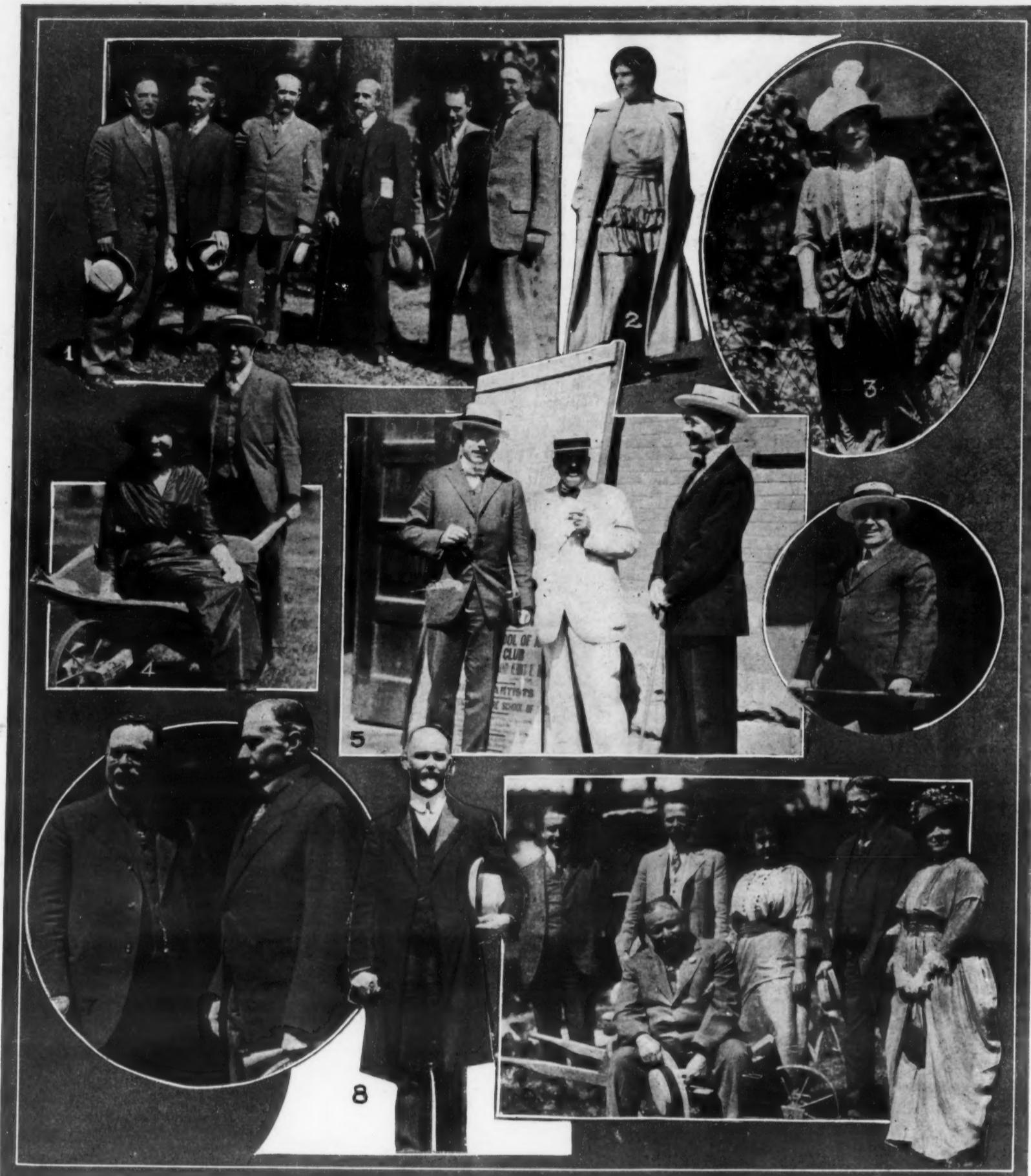
"Third: That the applicant must swear to this statement before a public notary.

"Fourth: That false statements should be considered a misdemeanor—that is, punishable by a fine of \$500 or imprisonment for one year, or both.

"Fifth: That every music teacher should be compelled, as are the members of other professions, to display in a prominent place in their studios a certified copy of their sworn statements.

"Sixth: That any person can get a copy of the statement made by any teacher through the Secretary of State, by sending a request for same, accompanied by the sum of fifty cents.

"Now, let us see how this would work out. I know of fake teachers who claim



1—Dr. George Coleman Gow, Vassar; W. J. Baltzell, Editor of the "Musician," Boston; H. N. Wiley, Ohio Wesleyan University; Walter Bogert, New York; Max Shapiro, violinist; E. A. Jahn, baritone. 2—Marie Stapleton Murray, soprano. 3—Edith Baxter Harper, soprano. 4—Blanche Goode, pianist; Joseph Joiner, Knabe Piano Co. 5—Walter Anderson, manager; William Merrihew, J. Bert Curley, Schenectady. 6—Milo Picco, baritone, Boston Opera Co. 7—Alfred Hallam and Walter Damrosch. 8—Dr. A. Madley Richardson, New York. 9—Francis Cooke, Editor of the "Etude"; Gustav Becker, Mrs. Cooke, W. J. Baltzell, Editor of the "Musician"; Edna Pearl Van Voorhis, retiring vice-president, and Hans Schneider (seated), pianist and pedagog, Providence.

that they have studied in Paris for years with Marchesi, others with the great Lombardi, and so fourth. They have never been in Europe!

"I know of a man who some years ago was a scene shifter in an opera house in Munich or Dresden, who came to this country, sang for a time in Hammerstein's chorus, changed his name and then set up as a vocal teacher on a reputed connection with the Metropolitan Opera House, which, I need scarcely say, is wholly unwarranted, and got considerable sums from a number of confiding girls.

"I could give any number of such instances.

"I know the case of a person in the Southwest who came to New York, took some three or four lessons of Oscar Saenger, and then set up to teach the Saenger method, claiming to be a pupil of Oscar Saenger.

"Now, think for a minute. When such persons are forced, not only to register, but to state their claims and swear to them—don't you see how they will put it in the power of their competitors or of those whose names they have falsely used to cause their prosecution under the law?

"Such a law, if passed, would not affect the business of any reputable teacher, but it would go far to kill off the business of the frauds and the fakes and the charlatans who have for years preyed upon the ignorant, and there being no one in the position to question their claims, or nobody able, if to dispute them, to take action, have been able for years, to continue their depredations upon the public, but have thereby thrown

discredit upon the whole American musical professional world.

"That, my friends, is the first thing, in my opinion, which you have to stop before you take your next step.

"I therefore move that this organization of teachers appoint a committee to take up my proposition, put it into proper form, with the assistance of attorneys, and present it as soon as possible to our legislature at Albany for action.

"It is my conviction that if my proposals become law, similar action will be taken in other states—and thus a great step forward will have been taken for the elimination of the fraud and fake and charlatan and for the upholding of the dignity and usefulness of your profession."

### Other Efforts for Standardization

Aside from the suggestions of Mr. Freund there were two other efforts to solve the question of standardization. One of these was the suggestion offered by Dr. Floyd Muckey in which he asked for delay in the adoption of definite schemes of examination until the fundamental principles of tone production had been determined. Dr. Muckey took the stand that the value of any examination scheme for the bringing of teachers to a certain standard depended entirely on a complete agreement as to the rules governing tone production and that since all music is concerned with the production of tone any action taken would have to be revised in the future unless these principles were adopted and fully understood. He stated further that to be received by the entire world as a dignified and rightful statement the convention

should be absolutely and exactly right in its action and that since there was much disagreement in evidence as to the fundamental principles there should be a committee of men of undoubted ability formed for the purpose of providing a sound foundation for future action. His plea was denied by the Vocal Conference, at which it was presented, and the following general scheme adopted:

The Vocal Conference of the New York Music Teachers' Twenty-sixth annual convention unanimously adopted the following recommendations presented by the chairman, Walter L. Bogert, looking toward the establishment of a standard of musicianship for teachers of singing who desire to become active members of the Association:

Resolved, That, before a person is considered qualified to teach singing he should demonstrate to the examining committee:

1.—That he possesses an ear, accurate in the appreciation of differences in the pitch and quality of musical tones and in the pronunciation and enunciation of the English language;

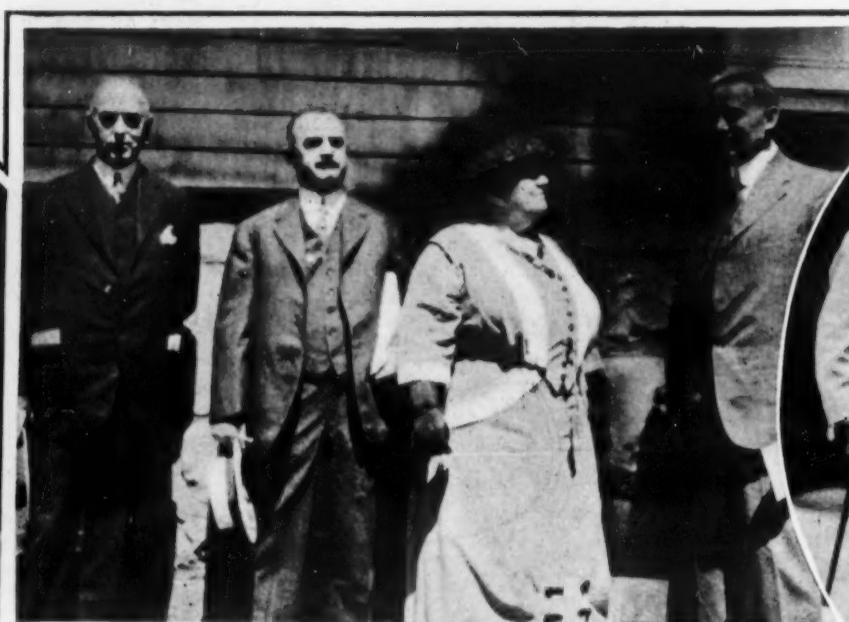
2.—That he has sufficient pianistic ability to play simple accompaniments;

3.—That he has had at least three years' continuous study with some competent teacher;

4.—That he possesses such elementary knowledge relating to general musicianship as is contained in such a book as "Musical Essentials" by Maryott (John Church Co.);

5.—That he is familiar with the contents of one or more standard works

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Joseph Priaux, Charles H. Ditson Co.; Raymond S. Wilson, retiring Secretary-treasurer; Frederic Schlieder, incoming President; Alfred Hallam, President for the past year; Harold Micklin, Violinist; Perley Dunn Aldrich, W. Warren Shaw and Mrs. Shaw, Philadelphia; Dr. Floyd Muckey, New York; William Merrihew, conductor Schubert Club, and Sally Schaupp, Soprano, Schenectady

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dealing with tone production, voice development and interpretation;

6—That he possesses the ability to impart his knowledge, i. e., to teach;

7—That he has some familiarity with teaching material, in the shape of vocal exercises and songs.

### Recommendations Adopted

These recommendations, which were first adopted at the Vocal Conference, were presented to the meeting on standardization and were adopted. In addition, Gustav Becker presented a general working plan, and definite regulations for the departments other than voice, all of which were adopted. There was some opposition to such action, the chief reasons advanced being that delay ought to be had until united action could be obtained by all of the States, that it would not be advisable for New York to adopt a lower standard than other associations, and that whatever might be passed should be voted upon by a more representative body. It was pointed out that the New York association did not represent the majority of teachers in the State, by many thousands, and that a meeting of forty or fifty should not presume to act. On the other hand it was claimed that the association was acting for itself and that it was not concerned with musicians who were not members of the association.

The educational features of the convention consisted of conferences on voice, piano and theory.

The theory conference had papers by Dr. George Coleman Gow, of Vassar College, Frederic Schlieder and J. Warren Andrews, of New York. Dr. Gow's paper consisted of an able presentation of past and present methods of teaching harmony and served as an able introduction to a discussion of the subject. In his contrasting of old and new methods Dr. Gow took occasion to speak of the difference between old methods for the piano and the Progressive Series published recently by the Art Publication Society, of St. Louis. Disclaiming any but a general interest in the success of any worthy work Dr. Gow pointed out the great merits of the new work and advised the presentation of harmonic study along such modern lines. Mr. Schlieder spoke of the value to the student and musician of an harmonic sense as a basis for the real study of harmony and took the stand that all dis cords should be treated not as chords but as passing tones. To his mind the only chords which should be recognized were the fundamental triads. This, he felt, would make for simplicity in the teaching of harmony. Mr. Andrews gave an exhaustive review of the fundamental principles of chord progressions.

### Papers Read Before Vocal Conference

The vocal conference listened to papers as follows: "The Requirements of the Vocal Teacher," W. Warren Shaw, Philadelphia; "A Visit to the Choir-room of Southwick Cathedral in 1908," Dr. A. Madely Richardson; "Some Problems of the Vocal Teacher," Perley Dunn Aldrich, Philadelphia. Dr. Richardson illustrated his talk and was listened to

with interest. The other papers were largely of interest to the vocal teacher in view of the tendency to standardize voice teaching and both occasioned much discussion. It is unfortunate that space prohibits the reproduction of certain interesting matter brought forth at this conference.

The piano conference, presided over by James Francis Cooke, Editor of the *Etude*, had papers as follows: "Awakening and Developing the Musical Talent of the Average Pupil in Piano Playing," Mary Venable, College of Music, Cincinnati; "The Advantage of Psychology to Music Teachers," Hans Schneider, Providence; "A Plea for a More Rational Method of Teaching," Perlee V. Jervis,

the subject. The discussion, also, was more lengthy than at other conferences. It is to be hoped that the future conventions will be so arranged that there will be plenty of time available for such discussions and that the conferences may be so limited in numbers that the musician interested in several branches of the art may be able to attend, and discuss the various questions, presented at each conference. Such conventions err too frequently in trying to present too many subjects when it would be better if the number of subjects for discussion were more limited in number and more fully threshed out.

The musical fare provided was fully adequate both in quality and amount.

the program committee did not take cognizance of. It might be of great value if the banquet omitted at the last two conventions were to be restored.

### The Opening Concert

The first concert was an organ recital by Harry L. Vibbard, of Syracuse University, assisted by Edith Baxter Harper, soprano, New York. Mr. Vibbard presented a program consisting of modern works with a few of the compositions of the older masters. In it he displayed a wide range of style and a competent technic. There was a very large audience which received him and Mrs. Harper with real enthusiasm. Mrs. Harper has a true dramatic soprano, of good quality and dramatic power. She sang her several numbers with fine style.

The Zoellner Quartet gave the only ensemble concert of the convention, playing the Romantische Serenade of Jan Brandts-Buys, a Haydn quartet and the Dohnanyi Quartet in D Flat Major. By far the best work of the three was in the Serenade which proved to be a most interesting and fascinating work. In this the quartet showed a fine ensemble and a fine interpretative power. The Haydn was played with real buoyancy and the difficult Dohnanyi with ample technic. The quartet is a finely balanced combination and is rapidly coming into its own. This concert was one of the best of the convention.

During the afternoon Marie Stapleton Murray, soprano, and Harold Micklin, violinist, were heard in joint recital. Mrs. Murray has an excellent reputation in the West as a concert and recital singer and has now entered the Eastern concert field. If her work during the coming season is as well done as at this recital she will find for herself a decided place in Eastern musical life. Her voice is a dramatic soprano of good quality and she has developed into a musician of superior attainments. She was accorded an excellent reception. Mr. Micklin is a young violinist who is technically and musically well suited to concert work. Though young he has already attained a considerable ability and it is safe to prophesy that he will achieve much if he fulfills the promise of this performance.

The evening concert of Wednesday presented the Schubert Male Chorus, of Schenectady, William G. Merrihew, conductor, with Sally Schaupp, soprano, as soloist. This club sang at the convention of last year and at that time demonstrated that it was a worthy organization. This year, however, it surpassed its previous work and proved itself to be a really fine chorus. Perhaps the best work was done in Buck's "Chorus of Spirits and Hours," which unfortunately came at the end of a long program. In it the voices were finely balanced and the quality in the various parts fully adequate. The incidental solos during the evening were well done by Mr. Grout and Miss Schaupp and the accompanists, Edgar Belmont Smith and J. Bert Curley, provided efficient support.

The remainder of the program was given by the various soloists. Miss Schaupp was heard in an aria from "Mignon" and was accorded an enthusiastic reception. Her voice is naturally a good one and she uses it with authority and style. Blanche Goode, pianist, played two groups of solos in widely varying styles. In all of these numbers she showed a good musicianship and a sense of style which won her immediate



1—Frank Croxton and Marie Kaiser. 2—Edmund Jahn, baritone; Christine Schutz, contralto; Frank Croxton, basso; C. Judson House, tenor. 3—C. Judson House, and Adelaide Gescheidt, New York. 4—John C. Freund, Editor MUSICAL AMERICA. 5—Evan Williams. 6—Joseph Zoellner, Jr., Amandus Zoellner, Mrs. Zoellner, Antoinette Zoellner and Joseph Zoellner

New York. This conference, ably presided over by Mr. Cooke, was one of the best of the convention. The several papers were well presented and had been prepared with great care. The result was that definite contributions of value were made to the various branches of

In fact it would not be taken amiss if the number of concerts were lessened and the programs made shorter. One of the most valuable features of any convention is the time devoted to the interchange of ideas by the various teachers quite aside from any program, and this

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recognition. She has a good tone and technic and should be more widely heard in the concert field. Edna Miner, violinist, ably accompanied by Evelyn Crawford, was heard in the Grasse Sonata and the Pugnani Prelude and Allegro. In the Sonata she performed a labor of love in introducing it to convention musicians. Her tone is clear and incisive and she has a decided violinistic talent.

The first musicale of Thursday was the program played by Horace Alwyn, pianist, of Manchester, England. This program consisted of groups by Chopin, Debussy and Liszt and single numbers by Zadora and Busoni. Mr. Alwyn is a modern pianist in his technical and intellectual equipment. In a series of programs in which good pianists were heard Mr. Alwyn proved to be of great interest. Tonally, musically and technically he is fitted for public work. His program and his method of playing were of real interest and he aroused much favorable comment among the musicians present.

### Damrosch Orchestra Heard

The afternoon concert brought the Damrosch Orchestra, Dr. Walter Damrosch, conducting, with Carolyn Beebe, pianist, and Frank Croxton, as soloists. The orchestra gave commendable versions of the first Beethoven Symphony, the Bach Air on the G String and the Gavotte in E, the Liszt "Préludes," the Prelude to "Lohengrin" and the "Ride of the Valkyries." Mr. Damrosch conducted with his usual suavity and the orchestra played smoothly. The best numbers were the two Bach selections, the "Préludes" and the "Ride of the Valkyries." Miss Beebe played the Schumann Concerto in A Minor, without a rehearsal, but its absence was not noticed because of the excellent way in which both pianist and conductor interpreted the work. The concerto is not one which is instant in its appeal and it was therefore all the more noteworthy that Miss Beebe should have made the success which she did. She is an excellent pianist and the concerto offered sufficient scope for her abilities. Mr. Croxton was heard to great advantage in the "Evening Star" aria from "Tannhäuser." His voice is a resonant basso and his enunciation was clear and distinct. His success was unequivocal.

The evening concert was given over to a performance of Sullivan's "Golden Legend" preceded by a performance of the Saint-Saëns Concerto in G Minor, by Austin Conradi with the assistance of the New York Symphony Orchestra, Walter Damrosch conducting. Mr. Conradi is a very young man but he played with all of the assurance and ability of a mature artist. His technic is clean, his interpretation sane, his tone musical. The rendition of the concerto was accomplished with a dash and style which roused the audience to a display of enthusiasm as great as at any concert of the convention. If this young man fulfills the promise of his playing on this occasion he will become one of the best concert artists in the American concert field.

In the "Golden Legend" Alfred Hallam, retiring president of the association, gave to the public a good reading of this melodious work. The chorus, though not large, was well prepared and sang with a good understanding of the work. Its tone was good and it responded well to the conductor. Mr. Hallam presided over the orchestra and chorus with ability and brought the performance to a most successful conclusion.

Marie Kaiser, soprano, had the bulk of the solo work and displayed a voice of great range and power. Her high tones were beautifully clear and her enunciation distinct. The part is most grateful and Miss Kaiser proved her musicianship by taking advantage of every opportunity to show a well-trained voice and a good style. In the contralto, Christine Schutz, Walter Anderson introduced a new singer to the concert field. Her voice is a true contralto, rich in timbre and good in both high and low register. She acquitted herself with great credit and began her

concert career with a performance of which she may well be proud. A. Judson House, tenor, has a voice of excellent quality and sings with style. His voice is a robust one and is even throughout. He was well received and achieved a real success with his audience. E. A. Jahn, baritone, sang a part not well suited to his voice but did it admirably. Frank Croxton sang the small part of the Forester in good style and voice.

Mr. Jahn had a greater opportunity of showing his ability in his recital on Friday morning. His program ranged from Bach to Weingartner and he demonstrated himself to be a lieder singer of real power. His voice is of mellow quality, his enunciation and diction good and he possesses the ability to bring home

an audience to such a display of enthusiasm on the last of a series of concerts and that Mr. Picco did this is a sufficient commendation of his work. No finer vocal work was done at any of the concerts.

The "Trovatore" performance enlisted the services of the chorus of the night before and a local orchestra with Alfred Hallam conducting. Their work was most satisfactory although the orchestra was not equal to the New York Symphony. The soloists were Marie Stapleton Murray, soprano; Christine Schutz, contralto; Charles W. Harrison, tenor; Andrea Sarto, baritone, and T. Austin Ball, baritone. Mrs. Murray was in excellent voice and sang the difficult part with fine effect. Her high voice was especially good. Miss Schutz, who sang well on the evening before, was heard to even better advantage. The part is one which lies well for her voice and its grateful phrases were sung with fine tonal effect. The rôle is one which few contraltos can successfully negotiate because of the great range required, but for a voice such as Miss Schutz possesses it presented no difficulties. Mr. Harrison proved, also, that the tenor part held no difficult passages for him. His voice is a robust tenor and the dramatic passages were sung with real style and power. Andrea Sarto has a baritone of beautiful quality, and he, too, was heard to great advantage. It is to be expected that the performance of this work will lose in concert form but with such soloists as Mr. Sarto and the others much can be made of it. In many respects this concert brought out more enthusiasm and finer work than any of the others.

A report of this convention must make recognition of the work of the retiring president, Arthur Hallam. Not only did he handle the details with skill but he also presided over two of the concerts. As a musician he placed two more good performances to his credit while as a worker for Saratoga and the Skidmore of Arts he accomplished much. Such a school, located away from the musical centers, requires some self-sacrificing man who will present such concerts for the benefit of the students, and Mr. Hallam has accomplished great things for the school in bringing the convention to Saratoga for two successive years. It is to be hoped that he will succeed in his efforts to provide future festivals both for the benefit of the town and for the Skidmore School.

### Election of Officers

The election of officers for the ensuing year resulted in the choice of Frederic Schlieder as president; George Coleman Gow, vice-president; Emma Walton Hodkinson, secretary and treasurer. The meeting for the coming year will be held in New York City. The annual reports showed that the association will probably have a deficit of about five hundred dollars with which to begin the coming season. This is not due to a lack of support in Saratoga but rather to the failure of the teachers throughout the State to attend in large numbers. The attendance from Saratoga was larger than for the year previous.

A. L. J.

### \$130,000 Available for St. Louis Opera House

It is reported from St. Louis that \$130,000 will be available immediately as the nucleus of the fund of \$500,000 required for the building of a St. Louis opera house. Fifty thousand dollars was offered for this fund by the late Adolphus Busch and each member of the committee, consisting of Edward A. Faust, George W. Simmons, John Fowler, Charles A. Stix and Daniel G. Taylor has subscribed \$10,000. Mrs. Adolphus Busch, Claude Kilpatrick and Charles Wiggins have subscribed a like sum.

### Dr. Muck in Bayreuth

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, arrived in Bayreuth on June 15, to start rehearsals of "Parsifal." The first performance of that work will be given on July 22. After his season at Bayreuth, Dr. Muck will go to his Summer home at Döbeln, near Graz, Austria, to remain until he sails for this country on September 15. The Boston Orchestra will begin its preliminary western tour of ten concerts on September 28 and the subscription season in Boston will begin October 16.

### May Bring Russian Ballet to America

Otto H. Kahn, who is now in London, is trying to arrange to have the Russian ballet from the Imperial Opera of St. Petersburg imported into America next season. Mr. Kahn hopes that the Metropolitan management will present the troupe. The ballet has been appearing

at Drury Lane, London, in the season conducted by Sir Joseph and Thomas Beecham.

### Cavalieri to Take Mary Garden's Place in Chicago Opera Company

That Lina Cavalieri will succeed Mary Garden next season with the Chicago Opera Company was announced in New York this week. Her husband, Lucien Muratore, will also be with the Chicago company. Both will be heard in New York and Boston as well as Chicago and Philadelphia.

### Victor Herbert Returns

Victor Herbert, the composer, was a passenger aboard the *Imperator*, due in New York last Wednesday. Another passenger was Privy Councilor von Winter, who is associated with the management of the Berlin theaters and opera subsidized by the Kaiser and who expects to investigate musical conditions in New York, Philadelphia and Chicago.

The New York *Herald* learns that preparations are under way for a concert by a "piano orchestra" consisting of one hundred pianos, played by two hundred men and women, in the Brooklyn Academy of Music on November 21 next. Mrs. V. E. Arnesen, who is now in New York, has undertaken the management of the concert, having given one along similar lines in Los Angeles, Cal., two years ago.

Frederick Maxson, the prominent organist of Philadelphia, officiated at the dedication services of the magnificent new organ in the First Methodist Episcopal Church, at Trenton, N. J., on Sunday, June 7, playing at both the morning and evening service. Among the selections played by Mr. Maxson were three of his own composition, Romance in C, Finale in B Flat and "Madrigal."

## Monday, June 29th

### Opening of the SUMMER SESSION

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**Elise Conrad**  
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**Lawrence Goodman**  
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**Jeanne M. Mattoon**  
For eight years pupil and teacher under Leschetizky.

**Albert Ross Parsons**  
Dean of American Piano-forte Teachers.

**Adrienne Remenyi**  
Famous authority on voice placement and interpretation.

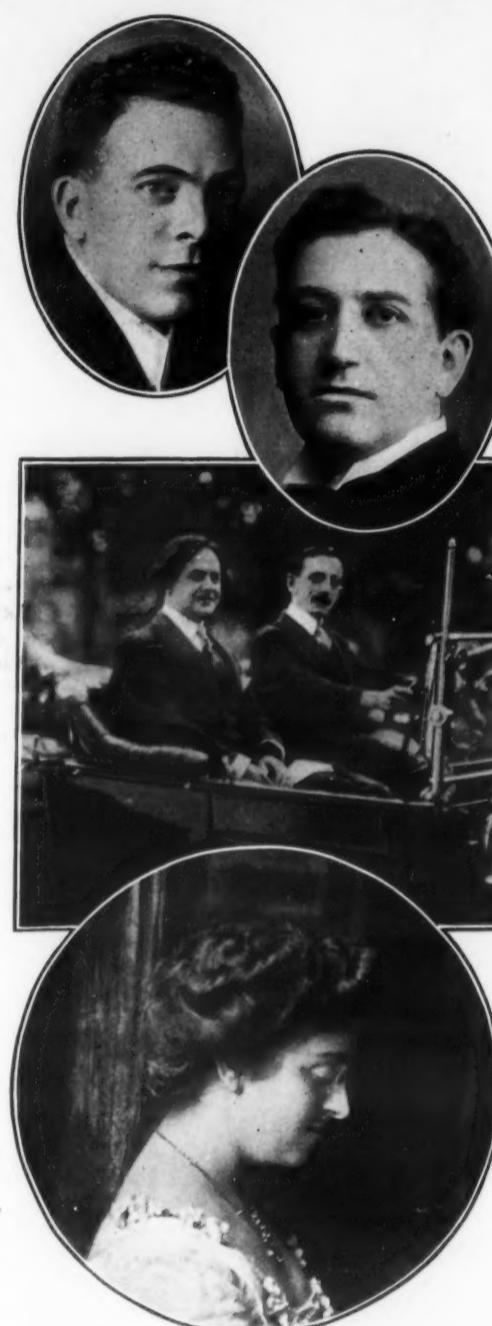
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**WANTED—Oboe and Kettle Drum Players, members of the A. F. of M., first chairs in a symphony orchestra of highest standing. Address immediately Frank Evans, Secretary Musical Mutual Protective Union, 210 East 86th Street, New York City.**



Soloists at Saratoga. Reading from the top, Charles W. Harrison, tenor; Andrea Sarto, baritone; Jules Falk, violinist; Charles Gilbert Spross, pianist, and Carolyn Beebe, pianist

to his audience the various emotions to be found in the short songs of a recital program.

### Rousing Reception for Evan Williams

The song recital of Evan Williams was as largely attended as any concert during the convention. Mr. Williams gave a program of sixteen songs in which he had the opportunity to show to advantage the many excellent qualities of his art. He was inimitable in his three Handel numbers. All of his songs were done in English and there was the usual clarity of enunciation for which his work is known. As an interpreter of songs Mr. Williams occupies a unique place on the American concert platform and his success on this occasion was but a duplicate of the many successes of past seasons. Mr. Williams should have every reason to feel satisfied with the reception accorded to him at this recital.

The convention closed with a concert rendition of "Trovatore" preceded by a miscellaneous program. In this latter Jules Falk, violinist, and Milo Picco, baritone, of the Boston Opera Co., were heard. Mr. Falk has not been heard for several years at these conventions and his reappearance gave great pleasure to his hearers. In fact he was heartily encored on each of his two numbers. His tone is luscious and satisfying and his style is good. In spite of the fact that his numbers were not such as to arouse enthusiasm by a great display of virtuosity he caused the audience to give him an ovation. Mr. Picco was also equally fortunate. His voice is a resonant baritone and his style is dramatic. His aria by Massenet and the "Largo" from Rossini's "Barber of Seville" brought him encores. It is no small task to arouse

## TURNING LITTLE MUSIC PUPILS INTO COMPOSERS



How the Child Is Taught to Read the Musical Signs



Familiarizing the Child With the Keyboard

**T**HREE is another aspect to the cry for musical freedom, which is being advocated by MUSICAL AMERICA, an aspect that is vital and far-reaching in its consequences to our national musical standing.

For many years America has been looking for what may be termed a true American composer. There is one person who does not believe that we can logically expect such an one, as long as we deluge the child with foreign and antiquated methods and influences during the most susceptible and impressionable age of his life.

This person is Evelyn Fletcher-Copp, the originator of the Fletcher Music Method. An American herself only by adoption, she is an enthusiast on the subject of democracy, and feels keenly that the methods and systems levied upon most young pupils in America are anything but democratic. Her definition for democracy in music is the direct recognition of each pupil's individuality and freedom in music. She argues, "How can this be obtained if we begin by turning our future musicians as children into moulds and patterns and teach them first and foremost to copy parrot-like the compositions of the great masters of foreign countries. She believes that, just as a child, in English, is stimulated and encouraged to express himself first and foremost in English, so should he in music first be taught to think and use music as a means of personal expression. Just as it would be absurd to insist upon a child memorizing poems by Tennyson and Browning and prose by Burke and Emerson, before he could express himself in English, so, she argues, it is equally absurd to have the music student memorize Bach and Beethoven before he has expressed one thought of his own in music. She has completely reversed the ordinary method of procedure in musical education, for, according to general practice, we begin by teaching children other peoples' compositions, then, when they can play quite respectably, they begin the study of theory and harmony, and, last of all (if they have survived the process), they are allowed to "try and compose." This permission is given to them very often even in America grudgingly, ironically and sneeringly. To aspire to speak one's own thoughts in music has been considered in this free country, where aspiration in every other direction is applauded, to be a phase of conceit, putting it in the mildest possible terms.

### Thinking in Music First Step

In the Fletcher method, the child begins by thinking music and expressing his thought. Then he is taught to analyze and understand this thought, and, last, he is brought into contact with the thoughts of others, and, because of his intelligence and own ability to think, he can appreciate these in a way little dreamed of in the past.

In order to accomplish such an ideal as is the Fletcher Method's (one usually only aimed at as the end of a musical education) it is obvious that a very different method of attack must be adopted. Mrs. Copp's method, because of its

### Mrs. Fletcher-Copp, Contending That Children Usually Begin Their Musical Training on a False Basis, Urges That, as a First Step, They Be Allowed to Think in Musical Terms—Various Processes That Give Musical Freedom to the Young Mind

directness, has been called a course "in Musical Economics." She believes that most music students have enough mentality, if well directed, to grow into musicians quite beyond our present standard, but she also believes that in no other study or art has there been such a ruthless and wasteful expenditure of brain and money.

Mrs. Copp has in fifteen years trained more than seven hundred teachers in this country, England and Canada, with a small number from foreign countries.

"Our antiquated musical methods have made us stupid, artificial and nervous," she declares, and with scant consideration destroys a tradition that musicians must almost of necessity be nervous. When the pupil's mind is as cultured and liberated musically as his technic and feelings, we shall see nervousness and artificiality vanish.

### Importance of Ear Training

In the past the mere learning to read music quickly and easily was considered a long, difficult process. Ear training had very little attention paid to it, especially in the beginning, which is, of course, the most vital time to approach the subject, for the future composer. Modulation and transposition were unattempted with beginners and as for analysis and personal musical expression, these subjects were left for only the finishing musician to attempt.

The accompanying pictures will give an idea of how, through the directness of the Fletcher Music Method, children

are learning to read rapidly and easily in a pleasurable way. Also, the imagination is being cultivated through the games, and power of concentration is being developed, and a joyfulness in doing for others fostered. None of these qualities can be omitted at the very beginning, if we would have them in the end, contends Mrs. Copp. For example, in picture No. 1 the children are being taught to read the musical signs by using these large tangible notes. The child's initiative and individuality has an outlet from the very beginning and he gets at the cause of things. For example: It is the child who goes to the piano and finds the sound, then the teacher shows him the symbol for the sound, and he places it himself, under her direction, on the staff. Were it not for the sound the sign would never exist, therefore it is the real thing which makes the first appeal to the pupil. Never is he forced to accept the knowledge of these things in the old-fashioned way by having the teacher drill facts into his head. The desire for the fact is the hunger for it.

With this first material there is a list of twenty-four games. Each game has an underlying object. It is not to amuse the child primarily, but to educate him. "Education is a setting free of the individuality of the one educated, not the letting loose of a mass of adult theories on the child," declares Mrs. Copp. "Surely, it can be plainly seen that in the past there was little possibility for the individuality of the pupil in music. The

best child was the one who most exactly copied Mr. Beethoven's thought in Herr So-and-So's manner. Where did the child come in? The games in my method develop in the children concentration, fearlessness of expression (qualities invaluable to them later on in life) and lead to their being able to look impartially upon themselves—their own efforts and the efforts of others."

In Picture No. 2 the children are seen at work playing with the keyboard. This is a detachable piece of apparatus, which can be broken to pieces and put together again. Many fascinating games are played and the harder the children play the faster they learn. There is never any complaint of "playing hard." The keys have their pictures on the staff printed on each key, so that the children know perfectly well where every key must be placed on the keyboard.

"Let me describe one interesting game, 'Keeping Shop,'" continues Mrs. Copp. "One child goes to the piano and sounds any key that he wishes replaced in the empty keyboard. The children, who have had the keys divided among them, and put into tidy groups, look when they hear the sound to see if they can identify the key by the sound. This they learn to do with great precision. Of course the child who gets the keys in his shop the first into the keyboard wins the game, and they necessarily, without any urging, pay the greatest attention and put forth every effort to recognize the keys."

"With this keyboard the children are taught, not only to know a single note, but combinations, at a glance. Also with the big staff they are taught to recognize on the staff not only single notes and intervals, but triads and chords of the seventh, etc., without any of the old-fashioned counting up."

"Children taught in this way can analyze music with great ease, and are wont to recognize in the compositions of their older brothers and sisters, chords and modulations, as old friends. But the idea back of all the acquiring of this mass of musical facts is that the child shall use the chord, or the modulation, in his own little melody, march, waltz, rondo, dream, or cradle-song, as the case may be."

Picture No. 3 shows the children pegging into the modulating board different modulations. The interest with which they play these modulations arranged by one another is great. They appeal far more to them at this stage of their musical development than the thoughts of people remote to them.

"However much more worthy Ludwig van Beethoven or Franz Schubert are of the interest of the child, the fact remains that his little classmates' thoughts are much more interesting to him," observes Mrs. Copp. "Because in the past we did not allow children to think in music for themselves, this thinking process in music, except in rare cases, dwindled and atrophied, until we must confess that the world is filled with people who can copy and reproduce the thoughts of composers, but that they are unable intelligently to interpret and explain these thoughts. As for thinking themselves, it is something which they are almost proud of their inability to



Children Pegging Various Modulations Into the Modulating Board

[Continued on next page]

## TURNING LITTLE MUSIC PUPILS INTO COMPOSERS

[Continued from page 5]

do. Surely this attitude of mind is foreign to our country.

"Through the inventiveness of Americans the markets are flooded to-day with instruments which most wonderfully reproduce not only piano and orchestral compositions, but violin solos by the greatest artists, the voice and almost every known instrument. Therefore, we have the less excuse for expecting our children to spend years and years in the art of reproducing the thoughts of other people. With no expenditure of mental or physical effort, one can to-day have in one's drawing-room almost perfect reproductions of the Beethoven Sonatas, arias, and the most difficult violin and cello solos, and what if perchance there is a little sound of the mechanism ever and anon. The worst we can say is that

it is a little mechanical, whereas the results often of one's daughter's or son's reproducing the same composition is fraught with untold agony on the part of the performer, and more or less sympathetic nervous exhaustion on the part of the listeners."

Mrs. Copp believes that music has a cause, and that this cause is a need in every individual for a means of emotional expression other than language. She describes how many persons who have not had the natural musical expression instructed out of them are able to get more comfort and mental and physical relief out of their own improvisations than those who have been trained laboriously and expensively according to the existing standards.

At the close of a lecture which Mrs. Copp gave in New York City last April, a gentleman asked: "What would your

advice have been in this matter. A certain little girl before beginning her study of the piano was in the habit of sitting at the instrument and making up little pieces to her evident joy, and also causing great pleasure to the father. When she began studying piano her music teacher stopped this, saying it would ruin her technic and her future hope of being a musician?"

"My advice," said Mrs. Copp, "would be to wring the neck of that music teacher."

"What happened," she asked, "did she strangle all the real music in the child?"

"Yes," the gentleman continued, "little by little she lost all desire for music in any shape or form."

"When one listens to children's compositions in English on the subjects which are chosen for them, The Dog, The Cat, A Visit to Grandmamma, A

Day by the Seashore, etc., one does not expect perfection of expression nor feel upset if the sentences do not hang well together, or if there are mistakes in spelling. We know this is perfectly natural and normal and are not at all disconcerted. Nor, if there are many mistakes, do we forbid the child the value of this part of his education, but, on the contrary, we feel we must give it special attention. Nor do we necessarily believe that, because our little children are writing essays on The Dog, The Cat, A Visit to Grandmamma, A Day by the Seashore, etc., they must of necessity become authors or authoresses. We should say that they would not be educated in English if they could not think on any given subject and write their thoughts on paper." Thus says Mrs. Copp, and carries this same theory into the musical field.

### Scandinavian Tour Arranged for Tina Lerner

Among Tina Lerner's achievements since her last visit to America was a tour of Spain, which proved highly successful, and Norway and Sweden received the young pianist with such enthusiasm that a return visit to those countries has been arranged for the period prior to her sailing for America in the Fall. The dates already scheduled include Bergen, September 24 and 26; Stavanger, September 28; symphony concerts in the National Theater, Christiania, October 3 and 6, and Stockholm, October 8 and 10. The symphony appearances will be under the baton of Halverson. Miss Lerner will then appear in Brussels, Antwerp, Paris, London and other English cities, and will close her European tour October 27 in Liverpool, where she has been re-engaged for the Akeroyd symphony concerts. In America Miss Lerner will be heard with the leading orchestras and will make a recital tour that will take her to the Pacific Coast.

### New York Church Positions for Florence McMillan

Florence McMillan, the pianist and accompanist of the Leo Slezak tours, who has for several years been organist and choir director of the New York Presbyterian Church, is to substitute during July and August at the Madison Avenue M. E. Church, New York. Beginning on September 1 Miss McMillan is to conduct the music in the Harlem Baptist Church. Miss McMillan intends remaining in New York a part of each week throughout the Summer for the benefit of several professional pupils who are coaching operatic rôles preparatory to Fall engagements.

### Historical Organ Recital Opens Chicago University Series

CHICAGO, June 22.—The University of Chicago began its Summer season of concerts with an historical organ recital by Wilhelm Middelschulte last Monday evening at Leon Mandel Assembly Hall. Mr. Middelschulte's program was long and comprehensive, beginning with a work by Adriano Banchieri and ranging through Giuseppe Guammari, Giovanni Gabrieli, Handel, Bach, Louis Claude d'Aquin, Charles Valentin Alkan, Louis Thiele, Mendelssohn, Liszt, Schumann, Joseph Rheinberger and Alexandre Guilmant. M. R.

### Sametini's Violin Charms St. Louis Hearers

ST. LOUIS, June 13.—At the concert given by the American Guild of Violinists last night, Leon Sametini was heard in sonatas by Adolph Brune and John Alden Carpenter. Mr. Sametini's tone is clear, rich and extremely sympathetic. He entered into the spirit of the sonatas with an earnestness to be expected only of the true artist. In the midst of one passage he broke a string, but quickly continued with another instrument.

Arnold Volpe sailed for Europe on June 20 to join his family in Paris, where they will spend the Summer. Mr. Volpe will return in September and will resume his duties as conductor of the Young Men's Symphony Society of New York, and musical director of the Brooklyn Orchestra. He will also continue as head of the violin department of the Malkin Music School.

## Cupid Again Invades the Saenger Studios; Result—Althouse-Breen Marriage



Elizabeth Breen and Paul Althouse, the latter of the Metropolitan Opera Company, Who Were Married on June 20 in St. Paul

S. T. PAUL, MINN., June 22.—The questioning as to the cause of Paul Althouse's occasional appearances in St. Paul during the Spring months is at an end. His marriage on Saturday, June 20, to Elizabeth Breen clears the air of all mystery relating thereto and brings to a climax a romance which began in the studio of Oscar Saenger.

Miss Breen is a St. Paul girl, a graduate of the University of Minnesota, a persistent student of music and language. In earlier years, Beatrice Thurs-

ton directed her vocal study and to her Miss Breen gives the credit of an excellent foundation in voice work. Dramatic instinct and operatic aspiration led the young student to New York where for four years she has been under the tutelage, first, of Campanari, later, of Oscar Saenger.

In Mr. Saenger's studio Miss Breen studied the rôles of *Santuzza* to Mr. Althouse's *Turrid*; *Nedda* to his *Canio*; *Butterfly* to the young tenor's *Pinkerton*. A similarity of tastes and interests, revealed by propinquity, has led to a mutual understanding and sympathy in art work which was easily expanded to include personal relations of the happiest sort.

Owing to the recent death of the bride's father, the wedding was private, occurring at the home in the presence of only a few of the nearest relatives.

A few weeks will be given over to a real honeymoon in Italy, the couple returning in the late Summer to establish a home in New York and renew their art work together.

F. L. C. B.

### Charles W. Washburn Goes to Chautauqua, N. Y., for Summer

Charles W. Washburn, the baritone, who is director of music at Ward-Belmont College in Nashville, Tenn., stopped for a few days in New York City last week on his way to Chautauqua, N. Y., where he will teach during the Summer. Mr. Washburn's inimitable recitals of songs are in vogue throughout the South, and during the past season he spent as much of his time as could be spared from his educational work in Nashville in recital touring.

### Charles A. Ellis in Europe

Charles A. Ellis, manager of the Boston Symphony Orchestra, sailed for Europe last week on the *Olympic* to be gone two months. He is to manage the tours of Ignace Paderewski, Fritz Kreisler and Elizabeth van Endert next season, in addition to the orchestra's tours. Paderewski returns to America in January for thirty concerts on his way to Australia and Kreisler will give sixty concerts beginning in January. Mme. van Endert will come in February for forty concerts.

### Kitty Cheatham on Sojourn Abroad

Kitty Cheatham, whose unique recitals of songs and stories have been heard throughout the country this season, sailed for Europe last Saturday to remain until early in October when she opens another season in the United States.

Miss Cheatham has no prearranged plan for her European sojourn although she expects to remain in London for several weeks after her arrival abroad. She will visit friends there and in Berlin. It is likely also that she will attend the Bayreuth festival.

The feature of the song recital given on June 18 by the graduating class of the Crane Normal Institute of Music, in Normal Hall, Potsdam, N. Y., was Harriet Ware's cantata, "Sir Olaf," sung by the Phoenix Club. Ruth Jamison, soprano, sang the *Erl King's Daughter* and William Stonesifer, baritone, was heard in the title rôle. On the following day an interesting exposition of "Illustrative Teaching" was presented by the graduating class.

The first public recital of Mrs. Grace Stevens Lake, contralto, on June 18, in Bridgeport, Conn., attracted a good-sized audience. Mrs. Lake, who has done good work as a choir singer, presented her engaging program intelligently, being rewarded with sustained applause at its conclusion. Oliver Hunter, reader, assisted and Mrs. Elmer Beardsley, who was Mrs. Lake's teacher, accompanied the latter in a discerning manner.



## Dear MUSICAL AMERICA:

The event of most importance to the musicians, and especially to the music teachers of this country, was the action of the New York State Music Teachers' Association at their convention at Saratoga last week, in which they not only enthusiastically endorsed the propaganda of your Editor, with regard to the musical uplift in this country, and that the time has come to declare our musical independence, but went further and endorsed his scheme for licensing music teachers.

The great body of the music teachers in this country is unquestionably honest, efficient and painstaking, but at the same time, owing to the lack of any regulation whatever, there are a large number of fakes and charlatans in the business, particularly in the vocal end of it, who have preyed upon young people who were anxious to become singers, to the destruction not only of their financial resources but of their voices.

The extent of this evil is not generally known. We have in New York City today any number of so-called "vocal teachers" who are not only without adequate equipment, but whose claims to eminence in the profession are absolutely unfounded.

Many go so far as to pose as pupils of distinguished foreign teachers and musicians. In some instances I can mention they have never even seen these teachers abroad.

Others, again, base their claims for recognition upon a few lessons they have taken from eminent teachers, not only abroad, but in this country.

For years past the various music teachers' societies and associations have taken the matter up and discussed it, with the result that bills have been introduced into the legislatures in some of the States, notably in California, Oregon and Ohio.

In all the efforts the means sought for, to at least curtail, if not eradicate this evil, has been what is called "standardization," which naturally involves holding examinations as to competency before a license is issued by the State authorities.

This led not only to a great deal of discussion, but to conflict, the teachers at their annual conventions being unable to agree as to the extent and character of such examinations.

It was a most happy thought, therefore, on the part of your Editor, when he was before the convention at Saratoga last week to propose a method which is as simple as it is just. Namely, that teachers shall be licensed on the payment of a modest fee. That when they make application for a license they shall accompany the same by a plain statement as to their qualifications—that is, they shall tell their own story any way they see fit, and state where, with whom and for how long they have studied, and state also any special qualifications they may have; but that they must swear to this before a notary public, and that the penalty for false statement shall be a fine or imprisonment, or both. Furthermore, that they must display in their studios a certified copy of their statement as regards themselves, and that a copy of such statement can be obtained by anyone upon the payment of a modest fee.

The enthusiasm with which your Editor's proposal was greeted and the unanimity with which it was endorsed at Saratoga certainly shows that the

most representative body of teachers and musicians in this State is in favor of his plan.

It eliminates all trouble about examinations.

Surely if the members of other professions—law, medicine, etc.—are subject to a test of competency before they are permitted to practice—if we demand even from the plumber and the chauffeur to-day a certificate of competency—why should the music teacher, and especially the vocal teacher, be exempt?

All competent teachers will be only too happy, I feel assured, to support this movement, for they are the ones that suffer, as well as the deluded pupils who go to the charlatans and fakers, waste their time, waste their money, and sometimes end with their voices ruined.

Naturally there will be some opposition to the proposed legislation, and it will take some time to thrash the matter out so that all may understand it.

The Associated Press, I am glad to say, has already taken the matter up and sent your Editor's proposition far and wide throughout the country.

The proposed legislation is no burden upon anybody, and while it will go far to eradicate a great evil it will also give opportunity to the reputable members of the profession to make public statement as to the reasons why they have a right to appeal to students and enjoy their confidence.

\* \* \*

In connection with this matter, let me say that one of the most certain signs of the growing interest in music and everything pertaining to music, is the large amount of attention which is now devoted to this matter by the press, and the evident desire on the part of our leading journals to help on the great movement which is now going on all over this country, and which looks to the development of musical taste, knowledge and culture as a vital factor, not only in education, but in our social life.

\* \* \*

Through the columns of the New York *World* Enrico Caruso has given a very logical as well as interesting account of how it is that he never appears to be affected with throat trouble as so many other singers are, and consequently is able never to disappoint his audience because of a cold.

Signor Caruso says that in the first place he owns a normal throat, and in the second place he takes normal care of it.

He admits that he is subject to slight colds in this changing climate, and not infrequently they affect his throat.

He does not hesitate to say that ninety per cent of all vocalists who assert that they are unable to appear because of colds, do not know how to sing. If they did they could sing "over their colds," as the expression goes.

When his throat is affected Signor Caruso says he is able to conceal the fact because he has had years of experience in doing so.

He says he is in the habit of gargling his throat several times a day with a salt solution—just plain table salt and water—which makes a natural solvent for mucus.

He admits he smokes a great deal, but he finds that this gargle is a great benefit in overcoming the bad effects caused by tobacco.

Then he eats an apple before singing, which allays the pangs of hunger, which is most important. He eats a light meal before a performance, which indeed is the habit of all the artists.

Then he carries a box of throat lozenges, which he takes from time to time. These are composed of glycerine, menthol, eucalyptus, camphor and oil of cinnamon. They are a remedy for hoarseness, huskiness and bronchial congestion.

To get over huskiness in the voice on rising, which is common to most people, especially to smokers, he uses a cup of hot water or a cup of coffee, which relieves him in short order.

He is absolutely against all the various elaborate methods employed by many singers to take care of their throats. He considers these methods more valuable for their mental than for their physical effect. Freezing one's vocal organs with iodine may be done by eccentric prima donnas, but he does not believe in it. If the simple salt solution will not remove all hoarseness nothing else will do it without injurious after effects.

But it is in the concluding paragraph that the great tenor says something which should appeal to many singers. It is to the effect that what is frequently called throat trouble by singers is simply nervousness, which no amount of spraying with preparations can aid.

To remain in one's room all day before a performance, to speak only in whispers and to have a throat specialist always in attendance, Caruso considers to be

merely fads of high strung prima donnas and such male singers as are akin to them.

In an interview, sent by cable to the *Tribune*, Caruso said that it takes one's voice a week or so to get acclimated to a new country. The prevailing dampness of the air in England he considers not without advantage, for it keeps the dust down. The dust, he states, has the worst effect upon the throat.

Curiously, he regards the best temperature to have in an opera house as sixty-one degrees. This might be very well for the stage, but it would not do for the auditorium in this country, which would be considered cold, especially by ladies in evening dress, at that degree.

A hot atmosphere and draughts are the worst possible combination for a singer. The hot atmosphere makes one pant and sing with effort.

Above all, he tells singers never to sing in a room where there is smoke, as this forces the singer to full effort all the time.

Here are some valuable and sensible hints. Summed up, one may say that the singer who is normal and healthy need adopt none of the many eccentric means used by some singers, which, as Caruso says, are more the effect of a mental condition than a physical one.

\* \* \*

A cable tells us that Milton Aborn, who is now in Europe, is negotiating with the manager of Covent Garden in London for a season next February. It is his idea that the presentation of opera in English would pay in London.

That sounds widely different from the pronunciamento recently made by the Century Opera Company in New York City, when it was stated that the number of performances in English were to be greatly cut down next season and operas given in the languages in which the librettos were originally written.

However, if Mr. Aborn does go to London with a company, it is only one of the many signs that we are beginning to export ideas, as well as singers, as witness the success of Henry Russell's experiment in Paris, which, if it showed a certain deficit, was at least proclaimed to be an artistic success, sufficient to warrant Mr. Russell going there next season.

Then, too, a cable to the New York *Times* from Berlin tells us that grand opera in America has reached the state where European impresarios no longer feel it beneath their dignity to cross the ocean for information and ideas. Consequently Privy Councilor von Winter, who is the moving spirit of the royal operas and theaters subsidized by the Kaiser, is coming over on the *Imperator*, due this week in New York. He is to investigate operatic conditions in New York, Philadelphia and Chicago before he returns.

When we add to all this the fact that several noted artists have come over here in the last season or two to study with some of our noted teachers, as Rudolf Berger did when he came to New York to study with Oscar Saenger, and when we can also say that our actors and actresses and plays are beginning to be the vogue in England and the English colonies, I think we can assert with some confidence that the tide has turned, and that it will not be long before this country will provide the world with music, as well as musicians.

John Philip Sousa has provided bands abroad with music years ago, for wherever you go in Europe you hear the military bands playing Sousa's marches.

\* \* \*

André Benoit, the accompanist of Albert Spalding, who was recently in New York to arrange the details for Mr. Spalding's forthcoming tour in this country, says with truth that so few American instrumental artists are really received with enthusiasm in Europe that Mr. Spalding's success is for that reason all the more notable.

It seems that everywhere Mr. Spalding was greeted with large and enthusiastic audiences. He has just finished his season in Norway, and has also played in Finland and in Russia. He was particularly successful in St. Petersburg. From there he went to Berlin, Hamburg and Bremen, where his success was equally great. He also played in London and Paris. Then he went to Egypt, where he gave concerts in Cairo and Alexandria. In Milan also he was enthusiastically received, and was engaged twice for concerts at the Scala.

Mr. Spalding's success is the more gratifying because it makes good the criticism to which he was subjected, not only by your critics, but by others, in his various tours in this country some time ago, which criticism was to the effect that as he grew in artistic stature he would rank with the great violinists of the world. This he has evidently now done.

In writing some time ago of the tour of the Chicago-Philadelphia Opera Company I stated that I thought one of the reasons that it had failed in some cities to get the support it should have received was due to the lack of proper publicity.

This seems to have been taken by some as a reflection upon the activities of the company's press agent, Howard Shelley. I had no such intention. What I meant was, that no amount of work by even so worthy, energetic and industrious a press agent as Mr. Shelley will compensate for the direct advertising which everyone has to do to-day, even railroads and telephone companies, to reach the public.

Had the management of the Chicago, Philadelphia Opera Company backed up Mr. Shelley's splendid work by large display advertisements in the local papers of the cities where they gave their performances the result, I am sure, would have been different.

People do not to-day go to concerts or opera performances on the strength of press notices alone. They do, however, look up the advertisements of performances and that has very much to do with attracting their attention and securing their patronage.

For managers to-day to believe that they can omit straight advertising in the papers because of the activity of their press agent is a double mistake. In the first place, it is not fair to the newspaper; and, in the second place, it does not reach the public in a manner to bring box office receipts.

\* \* \*

They say that preparations are under way for a concert by a "piano orchestra," consisting of one hundred pianos, played by two hundred men and women, in the Brooklyn Academy of Music next November!

Have you any idea what the foreign papers will say about such a stunt when they get hold of the item?

Thank goodness I don't have to live in Brooklyn!

Your  
MEPHISTO.

## MUSIC LEAGUE ARTISTS

## List of Successful Candidates in Examinations Announced

The successful candidates in the examinations to qualify for management under the Music League of America, located in Aeolian Hall, New York, were announced Wednesday as follows:

Mlle. Challet-Balme, Pauline L. Curley, Dora de Vere, Edna Dunham, Greta Torpadie and Helen Reusch, sopranos; Hilda Deighton and Christine Schutz, contraltos, and Robert Gottschalk, tenor; Marie Sakoff-Grunwaldt, George Halpin, Anna Pease and Sinaida Schafran, pianists, and Samuel Gardner, Sascha Jacobsen and Helen Jeffrey, violinists.

The judges who selected them were Andreas Dippel, Francis Rogers, Adriano Ariani, Gustav Becker, Paolo Gallico, Maximilian Pilzer, Eduard Dethier, Max Karger, Michael Banner and Mesdames Charles B. Foote, Kelly Cole and Florence Pease.

The list selected is the result of hearing 144 singers, 18 violinists and 34 pianists—196 performers in all. Howard E. Potter has been appointed business representative.

## Funeral Services in London for Mme. Nordica

Funeral services for Mme. Lillian Nordica were held on Tuesday, June 23, in the King's Weigh House Church, Grosvenor Square, London, where she was married five years ago to George W. Young. Mr. Young was the chief mourner. The service was conducted by Dr. Douglas Adams. Many artists who had performed with Mme. Nordica attended and the American Ambassador, Walter H. Page, was represented by his secretary.

A London cable announces that "the famous 'Folk Song Quartet,' every appearance of which has been hailed with delight by those interested in the study of folk lore, will visit the United States next season."

Albertina Rasch, prima ballerina of the Century Opera Company, who sailed for Europe June 23 on the *Ryndam*, has been re-engaged by the Aborns for next season. She plans to study in Paris during the Summer.

Mary Garden returned to Paris last week from Switzerland, where she had been nursing her sister through an illness.

## PHILADELPHIA HAS STRONG NEW CHORUS

Prominent Singers Join to Form  
Choral Art Club Under H.  
Alexander Matthews

PHILADELPHIA, June 22.—The Choral Art Club is the name a new musical organization which was formed here at a meeting held at the Manufacturers' Club, last Monday evening, the purpose being the presentation of choral compositions of a wide range, from Bach and Palestrina to the modern French, Russian and English schools, the first concert to have a program made up of works to be sung entirely *a capella*. H. Alexander Matthews is the founder of the new organization and will be the musical director, the membership being made up of prominent local singers, all of whom do solo work professionally, the high artistic standard of the chorus being thus assured.

The following officers have been chosen: President, Charles J. R. Sproule; vice-president, George P. Orr; treasurer, Charles Shuttleworth; recording secretary, Leroy Foote; corresponding secretary, Mildred Faas; librarian, Oswald Blake; assistant librarian, May Walters; directors, Frank Oglesby, Maude Sproule, Abbie Keely; musical director, H. Alexander Matthews. In addition to the above well-known local singers who already are enlisted as members of the club are Isabelle Buchanan, Emily Stokes Hagar, Mae Ebrey Hotz, Helen MacNamee Bentz, Sara Richards Jones, Mary Newkirk, Mrs. G. P. Orr, Wilbur Herwig, Howard K. Berry, Henry Gurney, Charles Aiken, Ednified Lewis, George A. Gross, John Vandersloot, William Maudsley, Edgar Smith, Harry Conwell, Harry Page and Frederick Rees.

The Strawbridge & Clothier Chorus, under the direction of Herbert J. Tily, gave its tenth annual concert at Willow Grove Park last Tuesday, the chorus of about 150 voices being assisted by soloists and the Chicago Symphony Orchestra. Two programs were presented, that in the afternoon consisting of "The Chimes of Normandy," in cantata form, which this chorus gave at its annual concert in the Academy of Music a few weeks ago, while in the evening two compositions by Carl Busch, "The American Flag" and "Paul Revere's Ride," were heard.

In Planquette's melodious operetta the part of *Serpolette* was again admirably sung by Mrs. Logan Feland, while Emily Stokes Hagar was a new *Germaine*, singing with facility in a clear, brilliant soprano. John Owens, tenor; Lewis James Howell, baritone, and John Vandersloot, bass, completed the list of soloists, all being enthusiastically received. At the evening concert, Mr. Owens scored a distinct success by his admirable singing of the long tenor solo part incidental to "The American Flag," his sympathetic voice showing up with fine effect, and Mr. Howell sang with distinguished success the baritone solo which forms the principal part of "Paul Revere's Ride," which has been given a spirited and melodious setting by Mr. Busch. The power, the richness and the unusually ingratiating quality of Mr. Howell's voice and style made his singing a real delight to the audience.

### Fine Work by Tily Chorus

The choral work was, as usual, of a high degree of artistic merit, under the excellent leadership of Dr. Tily. Creatore and his band began a two weeks' engagement at Willow Grove yesterday, and will be followed by Wassili Leps, the Philadelphia conductor, with his orchestra, also for a stay of two weeks.

An audience of about 10,000 persons attended a notable concert given in Convention Hall last Thursday evening, by a chorus of 800 men and women, representative of thirty-eight German singing societies of this city, with the assistance of the Philadelphia Band, of which C. Stanley Mackey is the leader. The chorus, under the direction of Emil Ulrich, and accompanied by the band, gave a fine interpretation of "The Heavens Are Telling," while the male chorus gave several numbers, and the band played works by Wagner, Strauss and other composers.

The regular concerts by the Philadelphia Band, to be given nightly during the Summer on the City Hall plaza, began last Tuesday evening, with an enthusiastic audience. In addition to the numbers by the band, under the leadership of C. Stanley Mackey, who, during the regular musical season, is a member

of the Philadelphia Orchestra, the audience was invited to join in the singing of such popular numbers as "Auld Lang Syne," "The Old Oaken Bucket," "My Old Kentucky Home" and "America," these numbers being led by H. C. Lincoln. This feature will be continued throughout the Summer, and it is expected that a group of professional singers will also be engaged to take part.

A. L. TUBBS.

## TALKS ON OPERA FOR PATRONS OF CENTURY

Havrah Hubbard to Describe Works in the Répertoire for Benefit of Subscribers

Arrangements have been completed by Milton and Sargent Aborn for a series of six Sunday afternoon talks to be given by Havrah Hubbard during the season beginning next September at the Century Opera House.

In announcing this feature the general managers of the Century company state that these are not to be "lectures" in the strict sense of that word, nor is the series intended to be "educational." They are planned for the entertainment of the Century Opera subscribers, partly with a view to stimulating their interest in the Century répertoire, but mainly with the idea of assisting them to a fuller enjoyment of the performance of an opera after having heard it discussed.

The series of Hubbard "Opera Talks" will be complimentary to the Century subscribers. To those already recorded will be allotted the most desirable seats, and future subscribers will be assigned to seats in the order in which their subscriptions are received.

Mr. Hubbard has been giving similar talks on opera in Boston and throughout New England for several years under the auspices of the Boston Opera House. The prospectus of this new series states that each "talk" comprises an informal review of interesting facts concerning the particular opera under discussion, and its composer; with an interpretative recital of the work, in which Mr. Hubbard is assisted by a pianist. All the musical as well as dramatic values are brought to attention, but everything of the strictly technical, statistical or didactic is avoided.

Mr. Hubbard was for many years musical editor of the Chicago Tribune, and is editor in chief of the "American Encyclopedia and History of Music."

## EMMA LUCY GATES IN HOME-COMING CONCERT

Salt Lake City Prima Donna Sings with Brilliant Success Before Audience of Five Thousand

SALT LAKE CITY, UTAH, June 15.—The home-coming concert of Utah's prima donna, Emma Lucy Gates, of the Royal Opera House of Cassel, proved a brilliant success. An audience of 5,000 gathered in the Tabernacle to hear a program of rare merit. Miss Gates's opening number was the "Shadow Dance" from "Dinorah," in which her beautiful coloratura voice was heard to splendid advantage. Another effective number was the "Miserere" from "Il Trovatore," sung by Miss Gates, the Tabernacle choir and George Pyper, who sang from the interior of the organ.

Other numbers were "O Dry Those Tears," with violin obbligato by Arthur Freber; a group of songs by Grieg and Reger, in which Miss Gates displayed fine taste and rare intelligence in interpretation, and a group of old songs of Welsh, Scotch and English derivation. Facile execution marked the singing of the florid "Sing, Sweet Bird," by Ganz, which closed Miss Gates's part of the program.

Three organ solos, "The Virgin's Prayer," "Enchanted Bells" and an "Old Melody," were played by John J. McClellan, who also accompanied throughout the evening. The American Theater Orchestra, under the direction of Professor McClellan, played the "William Tell" Overture in a masterly manner. The Tabernacle choir, under the baton of Evan Stephens, sang the "Death of Minnehaha."

Miss Gates will give a series of concerts in Utah before she returns to London in August to close some concert arrangements and continue her work at Cassel.

At a recent meeting of the Utah Music Club plans for the next year were dis-

cussed by President Oberg. Prof. J. E. Hickman, of the Brigham Young College, gave an address on "The Influence of Music Upon Civilization." There followed a musical program by Spencer Clayton, pianist; George E. Skelton, violinist, and Mae O'Neil, soprano.

During the Summer music-lovers of the city will hear open-air concerts at both the Pioneer Park and Liberty Park, given by the Salt Lake Military Band and Held's Band. Another interesting announcement is of a proposed outdoor concert by the Salt Lake Philharmonic.

Z. A. S.

## CEDAR RAPIDS FESTIVAL AN ARTISTIC SUCCESS

Minneapolis Orchestra the Principal Attraction in Annual Concert Series

—Choral Union Sings Well

CEDAR RAPIDS, June 1.—The fourth annual May Festival given at the City Auditorium, May 19, 20 and 21, proved a great artistic success, though the crowds were not so large as last year.

The Minneapolis Orchestra in all five concerts proved the greatest attraction of the series. Emil Oberhofer has brought the orchestra to a higher point of efficiency than ever this year. The

most important orchestral work was Tschaikowsky's Fifth Symphony, which was given an inspiring reading.

Irene Jonani, now of the Chicago Opera Company, proved a pleasant surprise by her finished singing. Helen Stanley made a triumph on "Artists' Night." Leonora Allen, soprano; Alma Beck, contralto; Paul Althouse, tenor; John Miller, tenor; Arthur Middleton, bass; Theodore Harrison, bass; Edward Perkins, bass; Richard Czerwonky, violinist; Cornelius Van Vliet, cellist, and Henry Williams, harpist, were others of the notable array of soloists. Mr. Althouse made a deep impression with his singing in Gounod's "Faust."

The Choral Union sang in the first and fifth concerts. This organization has improved steadily under the direction of Prof. Earle G. Killeen, of Coe College Conservatory. The *a capella* singing in the first concert was quite the best this chorus has done. Gounod's "Faust" was creditably sung at the last concert.

The Choral Union has given Cedar Rapids thirty-six concerts in the last four years.

J. Warren Andrews, organist, presented a well-arranged program on June 18, at the Horton Memorial Presbyterian Church, Middletown, N. Y. His assistant, Mrs. Cornelia Marvin Dillabough, contralto, pleased also in several arias.

# FRIEDA HEMPEL

The TALENTED GERMAN PRIMA DONNA SOPRANO of the METROPOLITAN OPERA HOUSE and the ROYAL OPERA, BERLIN, given an OVATION at the performance of THE MAGIC FLUTE, in LONDON, and is the FEATURE of the FESTIVAL WEEK of opera in FRANKFURT a. M., GERMANY.

### PRESS REVIEWS:

#### *The Magic Flute*

##### LONDON DAILY TELEGRAPH

As the Queen of Night that famous artist, Miss Frieda Hempel appeared, an artist whose prolonged absence from London it seems impossible to explain. By now we know all we want to know about the "high F's" in the two arias, "O zittre nicht" and "Zum leiden bin ich auserkoren," and the terrific "Der Hölle Rache," and we know all about the staccato passages and the long series of scale and other passages which the Queen of Night is called upon to sing. But what we have waited for was a singer who could sing what she was required to sing as if it had a musical significance, and was not merely a concerto or other exercise. When Miss Hempel's voice was coruscating in its brilliance up and down a range of two octaves and a half, equally with when she was singing some legato passage with smooth, even tone, it was the utter musicalness of the singing that at first astonished and then delighted her hearers, this combined with an ease that made the music seem inevitable. The opportunities for acting are not many in the rôle, but those possible were amply seized, as when in the first aria the Queen points the significant finger at Tamino—"Thou, Prince, with manly ardour burnest; Thou shalt to me my child restore."

##### LONDON TIMES

There was only one change in the cast besides the Papageno, but it was an important one, for the Queen of Night was taken by Mme. Frieda Hempel, who is probably the most famous exponent of the part now living. She not only sings the notes with complete assurance and absence of effort, but she makes the coloratura a means of expression instead of treating it merely as so much meaningless ornamentation stuck on to the surface of the music.

##### LONDON GLOBE

It is difficult to write with restraint of the singing of this pair of incomparable artists. Frl. Hempel's every note was a thing of beauty, and she managed the difficulties of her florid arias with a skill that left no loophole for criticism. On none of the previous occasions has this exacting rôle been sung one-tenth part as well. Frl. Hempel's presence lent distinction to the whole performance.

##### LONDON MORNING POST

The two fascinating songs which practically make up the part of the Queen of the Night were delivered by Frl. Hempel with complete fulfilment of their value.

##### LONDON DAILY MAIL

The new Queen of Night was Miss Frieda Hempel, a delightful singer whose departure from London seems a shame after her only two appearances.

#### *The Barber of Seville*

##### FRANKFURTER NACI RICHTEN

With what ease and ability to overcome all difficulties she sang the first air! How beautiful the Bacco Valse!

##### FRANKFURTER ZEITUNG

The best of all was Frieda Hempel as Rosina. Her coloratura, her manner of singing the trills, staccati were the most artistic we have ever heard in Frankfurt. Her wonderful acting also brought all hands into motion. Her performance is without a comparison.

##### FRANKFURTER GENERAL ANZEIGER

Frieda Hempel's Rosina was a wonder! This beautiful voice is as clear and smooth as a fountain. The tones are bell-like. Her trills and staccati are as light as a bird.

All communications should be addressed to MISS ANNIE FRIEDBERG, Personal Representative, Metropolitan Opera House Building, 1425 Broadway, New York.

## Training the Ear to Listen Intelligently to Music

**Too Many Concert-Goers Satisfied with Absorbing Only a Part of the Message of a Composition—The Tendency to “Listen” to Opera by Sight Rather than Sound—Problem of Concentrated Attention—Teaching the Child to Determine Relative Pitch**

By HOWARD WELLS

[From a Lecture on Ear-training, Delivered in Berlin]

THE man who says, "I do not know anything about music, but I know what I like," seems to make a modest estimate of his own ability as a listener, but this modesty seldom deters him from feeling that his own judgment of a performance or composition is to be trusted. How often do we hear a person who belongs in this class take issue with the opinion of a professional critic, who from training and long years of listening to music has become competent to follow even the most complicated orchestral work and to judge it from the standpoint of its composition as well as its interpretation.

The truth is that we are too easily satisfied with what we get out of a concert and seldom realize that by our own inability to hear well we may have missed the best part of it. The scraps of conversation that one often hears in the concert hall reveal this sometimes in a startling way.

Last season an advanced music student said to me that he did not care for the Beethoven E Flat Concerto. When I asked him his reason he said, "Why, it does not get anywhere." It did not occur to him that there might be something in the work which he was not equal to hearing.

We might divide listeners to music into three classes: First, those who listen for the momentary pleasure which it gives, without any idea of making an effort to appreciate it intelligently. Second, those who listen as a means of culture and improvement, as well as a source of pleasure, and who have a certain amount of understanding of music. Third, those whose lives are given up to music, who listen with the idea of gaining something definite out of it for their own profit or advancement, as well as for their pleasure.

Those in the first class usually go to a concert to satisfy their curiosity regarding some celebrity. It is not to be expected that those in the second class will hear music in the same way that the trained musician hears it. But if it were possible for them to devote a little time to developing their ability to listen the effort would amply repay them. For the change in the hearing powers of the average cultured person who does this is apparent in a surprisingly short time.

### America's Musical Clubs

The women's musical clubs in America have for years been doing a great work in this line by their classes, lectures on symphonies, operas, composers and various other musical subjects, all of which help to a better understanding of music. In fact there is no country in the world where there is so much zeal in this line of musical endeavor as in the United States. It is often commented on by foreign artists who visit our country.

The work of the women's musical clubs is particularly important in the smaller cities where there is no orchestra or opera to form the nucleus of musical activity. Here the clubs become the center of the musical life. When the club engages some prominent artist to give a concert there is eager anticipation of

the event, and this creates the attitude which the foreign artist appreciates.

All of this endeavor is working out the solution of the musical problems of America. But the question is, does it go deep enough into the life of even the cultured portion of the community represented by the members of the various clubs? The hearing of a lecture on an opera, for example, gives one a good idea of the story, and some impression of the music. If a lecture on a Wagnerian opera is illustrated by the playing of the motifs, it undoubtedly makes the work

who had just returned from a visit to Italy. I asked him if he had heard any opera at the Scala in Milan. He said: "Yes, I heard 'Lohengrin'." When I inquired if the performance was good he said: "It was great! They had 150 in the orchestra and on the stage they had 500 people and seven head of horses." There can be no doubt that a lecture on "Lohengrin" might have done him good.

The power of an orchestra in creating the desire to hear the best music is unquestioned, although the intelligent following of orchestral works is left to a chosen few. Even a person who has studied the construction of a symphony, and is able to explain its form and harmonic scheme, may not be able to follow it well by sound.

Piano music often furnishes fewer intricacies than the great orchestral works, and the literature for the piano is something to which we are all more or less accustomed.

### Preconceived Notions

This familiarity both simplifies and intensifies the difficulty of the listener's task. It takes a very good listener, and a person of some breadth of mind to be able to appreciate something which is entirely different from his preconceived idea of what it should be. Beckmesser may have had a very fine sense of hearing, but he was unable to get away from his own small point of view. He was so intent on finding what he thought should be present that he found nothing at all to approve of. The young piano student who is trying to get a certain wrist position is not satisfied with the playing of a pianist who does not do what he is striving to do. If he plays a passage *forte* which the student's edition of the work marks *piano*, the latter decides that he does not care for the interpretation.

Rubinstein realized the danger of contending against this sort of prejudice. He wrote: "I have found it unwise to play in public what daughter plays at home. The family always gives the preference to daughter's interpretation." I think it is the case with all of us that we often go to hear an artist with preconceived notions which prevent us from enjoying and appreciating what he has to give us. The wife of one of the greatest artists in the world laughingly tells about hearing two young women on their way to one of her husband's recitals saying: "We are going to hear him so as to learn what not to do." Going with this spirit, it would be strange if they did not find a great deal which would be regarded by them as coming under this heading.

An artist may introduce a pedal effect with the idea of giving to a passage an undefined outline, and a hazy atmosphere like that of a Corot painting. The listener whose ears have been accustomed to hearing the passage stand out clearly decides that the artist blurs with the pedal.

A little knowledge is said to be a dangerous thing. A little hearing may also prove dangerous. If we go to hear a singer and listen to his singing merely with the idea of criticizing his tone production, it is quite possible to let this thought blind us to the real greatness

of his work in other respects. After a recital by a famous contralto which had offered so much that was great in the way of interpretation that every musician in the audience was inspired, I heard a professional singer say: "Oh, but her breathing was so bad that I could not stand it." This spirit measured the breadth of her outlook.

### Present Methods of Study

If we investigate present methods of music study we will see that it is the continual attention to sight rather than to sound that interferes most with the ability to hear well. In other words, the student's mind is taken up with the picture of the thing rather than the thing itself.

I know that there are teachers in America who are making a point of training the ears of children. But at present they are the exception rather than the rule. I am confident that their work will eventually be recognized as one of the strongest factors in the development of musical life in the United States.

The training of the ear, which should be a part of the daily routine of every child's music study is the very thing which is too often neglected. Children are nearly always lacking in concentration. The brighter the child and the more active his mind the more noticeable is this lack. If this training is given a child concentration in hearing becomes natural. And if he continues the study of music it saves him hours of work.

The majority of us have never thought of the necessity of learning to hear until we take up the study of harmony. Then we are suddenly confronted with the task of hearing intervals, chords, voice leadings and harmonic progressions. Unfortunately this is too late for it to become anything but drudgery for most students, and in many instances the task proves to be too difficult.

The "hearing" to which I refer embraces rhythm, tone quality, tone color, dynamics, phrasing and form, as well as key relationships and harmonic progressions.

### Relative Pitch

A person unable to acquire "relative" pitch (*i.e.* the ability to measure quickly the distance from any one given tone to another) should not devote himself to the study of music as a profession. This measuring of distances by ear is analogous to what we are constantly and unconsciously doing with our eyes.

Schumann advised that every child should be taught to determine the pitch of every musical sound he hears. The idea was that in trying to fix the pitch of the various sounds the child would form the habit of listening closely, and even if "absolute" pitch did not result the sensitiveness of the ear and what we call "relative" pitch would be gradually acquired.

Children take pleasure in doing this. The effort to find a tone which they have heard is to them a game of "hide and seek" for their ears instead of their eyes. Many a child who has found his musical work a trial becomes interested and takes a different attitude toward it when this feature is introduced.

It should be understood that in this work for finding tones there are many other results gained by the pupil besides the ability to locate the tone. The attentiveness with which he is obliged to listen for the tone builds up his concentration and when he can write melodies from hearing them he improves the retentiveness of his memory, his sense of rhythm, and his hearing of intervals, besides making a practical use of his knowledge of musical notation. Then comes the ability to write more than one voice at a time, and to write polyphonic music from hearing it. It is surprising

[Continued on next page]



Howard Wells, the Distinguished American Pianist and Teacher of Berlin

more intelligible to the layman. The analysis of a symphony helps in the following of it. But would it not make the lectures doubly valuable if they were supplemented by some systematic training of the ear which might enable the listeners to give more concentrated attention to the music?

The mere determination to give concentrated attention does help in listening, but concentrated attention, like everything else that is worth while, is something which has to be developed gradually by practice. And it is reasonable to suppose that it can be better applied at first to something simpler than an opera or symphony.

### "Listening" Through Opera Glasses

No one can deny that the analyzing of opera does a great deal to counteract the tendency to enjoy an opera by sight rather than by sound. Without this influence many of us would listen largely through our opera glasses. The scenic effects, costumes, the action on the stage, all attract our eye to such an extent that we scarcely realize that we are not listening attentively. The person who listens to the orchestra closely enough to follow it intelligently, while at the same time enjoying the vocal part of the performance, is in a great minority at the opera.

I once met a business man in Chicago

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## Training the Ear to Listen Intelligently to Music

[Continued from page 9]

to see how quickly a pupil who was at first unable to recognize one tone by sound becomes able to hear difficult rhythms and four-voiced harmonies.

### Thinking in Musical Terms

While he is practicing, a student's mind is so taken up with technic, analysis, etc., that his attention is too often diverted from the actual sound of what he is doing. He thinks so much about attaining certain results that he imagines he is bringing them about. He thinks "crescendo, ritardando, accelerando, an accent here, a contrast there," and is utterly oblivious that he is simply thinking these results. In other words he is not able to hear what he is actually doing. It is only by training that most pupils become able to put themselves in the attitude of listeners to their own playing or singing.

We often hear the adage "practice makes perfect," but teachers know that there is a kind of practice which makes imperfect. Infinitely better results are gained in a much shorter time if the

pupil makes pauses in his practice and deliberately asks himself: "How do I intend to do this? How did that sound? Was that as I meant it to be?"

A pupil who practices well must play two roles in his practice hour. He must figure both as teacher and pupil. It may be impolitic for a teacher to impress pupils with this thought, for by following it the number of lessons they would be obliged to take would be greatly diminished. By learning to use their own ears and musical judgment they would not find it necessary to rent a teacher's ears for so long a period as most students find it necessary.

The student must possess an inner life of thought and feeling which can find its expression in music. If it is not there by nature no teacher or outside influence can give it to him.

The time is past when mere criticism will pass for good teaching in any line of music. The teacher who is now recognized is the one who gives his pupils breadth of musicianship and the training which enables them to help themselves.

### VAN YORX PUPILS HEARD

Lehmann Song Cycle Feature of Wanamaker Auditorium Concert

The first of a series of three interesting recitals given by professional pupils of Theodore Van Yorx was given on June 15 at the Wanamaker Auditorium, New York. The larger portion of the program was made up of the Liza Lehmann Song Cycle, "In a Persian Garden," the quartet of soloists being made up of Dicie Howell, soprano; Henriette Turell, contralto; Roy Steele, tenor, and Arthur Chamberlain, baritone.

Especially significant was the excellent interpretative ability displayed by Mr. Steele in the "Ah, Moon of My Delight" aria. Mr. Chamberlain is the possessor of an excellent, deep baritone voice, which was heard to best advantage in the "Myself When Young did Eagerly Frequent" aria. Miss Turell, the contralto, sang her solos with much feeling, and Miss Howell performed her allotted numbers with credit. The voices of the quartet as a whole blended well. The first part of the program consisted of a short song recital program in which a group of songs, including Chadwick's "Before the Dawn," Landon Ronald's "Love, I Have Won You," and Lohr's "Where My Caravan Has Rested," sung with taste and discretion by John Young, tenor.

A double trio opened the program, made up of Blanche Heyward, Mrs. F. S. Mills and Frances Myers, sopranos; Mrs. J. Levine and Helen Lyon, contraltos, and Thomas F. Betts and William J. Curnow, tenors, singing Leslie's "O Memory."

### Carl Fiqué's 112th Recital

Pupils of Carl Fiqué in the one hundred and twelfth recital of their instructor, given at the Carl Fiqué Musical Institute, Brooklyn, on June 2, disclosed individual talent and the results of profound application. "God Guard Thee," from the pen of Mr. Fiqué, was given by Francis A. Teta. Among others heard were Lena Kirschenmann, Anna Sitterberg, Edythe Norris, Eva Olsop, Jane Taylor, Henry Krieger, Elizabeth Reid, Christine Mueller and Katherine Maguire. Katherine Noack Fiqué, the dramatic soprano, accompanied Miss Mueller in "Dich Theure Halle" from "Tannhäuser" and Mr. Fiqué accompanied Miss Maguire at a second piano.

G. C. T.

Numerous pupils' recitals at Kansas City, Mo., have included those by students of the following teachers: Herman Springer, who presented his Topeka pupils; Edna Forsyth, in whose vocal recital Ruth Watson, Grace Nelson, Elizabeth Ranson and Fay Ingram displayed especially good voices; Gertrude Concannon, who offered a concerto evening; Geneve Lichtenwalter, Paul Lawless, Rudolf King, Powell Weaver and Elizabeth Van Closter.

M. R.

### DULL SAN JOSÉ SEASON

Few Interesting Events Outside Activities of Various Schools

SAN JOSÉ, CAL., June 10.—The musical season in San José has come to a close and save for the activity of the conservatories and schools of music it has been a rather dull one. A number of big artists have appeared here with success, but several of them were secured by the College of Notre Dame as a private enterprise for the benefit of the students.

The College of the Pacific tried the experiment of combining with one of the large local musical associations, and thereby succeeded in presenting Mme. Zeisler, Ellen Beach Yaw, the Flonzaley Quartet and Charles W. Clark. The experiment will be extended next season, when it is expected twice as many noted artists will be booked.

The graduating exercises at the College of Notre Dame were most elaborate this year, upholding the reputation of this progressive institution. The College of the Pacific produced "The Creation" in its closing month. There was a chorus of more than 200 voices, and an excellent orchestra under the direction of Warren D. Allen, dean of the Conservatory.

Interesting programs were presented by the students and faculty of the prosperous King Conservatory of Music. Harris Worcester, of the Worcester School of Music also reports an unusually successful season and Pierre Douillet and Maud Caldwell have had large classes all the year.

T. V. C., JR.

### Music Plays Important Part in Women's Exposition in Chicago

CHICAGO, June 15.—The Exposition and Congress of Women's Achievements opened its sessions at the Coliseum last Saturday afternoon. A chorus of 400 children, recruited from the public schools, is contributing to the programs, which will continue until June 20. The program for last Saturday evening included selections by a quartet of artists, consisting of Jenny Dufau, soprano; Kate Condon, contralto; Arthur Middleton, basso, and Enrico Aresoni, tenor, the last engaged by the Chicago Grand Opera Company for the coming season. The Paulist Choristers, under Rev. William J. Finn, gave the program of Sunday afternoon. Other concerts will bring forth as soloists Marie Sidenius Zendt, Irene Jonani, Ferne Gramling, Frances Ingram and Mabel Sharp Herdien, sopranos, and others. Martin Ballman and his orchestra have also been engaged.

Carl Van Vechten, who was at one time assistant music critic of the New York Times and last season dramatic critic of the New York Press, has resigned from the latter position. He has sailed for Europe.

"Showed real brilliancy of execution and a tone that was warm and pure," said the New York Tribune of

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### SAMETINI

## ECHOES OF MUSIC ABROAD

Geneva to Celebrate Centenary of Liberation in Grand Pageant Play—Director Rouché's Duties Explicitly Defined—Ravel Quarrels with Russian Ballet Producer—Yvette Guilbert Seeks to Soften Hearts of Militant Suffragettes—Carl Burrian Wanders Again—Open-air Wagner Latest German Fad—Richard Strauss Unburdens Himself—London Critic Scandalized by "L'Amore dei Tre Re"

FOR the purpose of commemorating its liberation from the Napoleonic régime a hundred years ago and its accession to the Swiss Confederation, Geneva will soon follow the example of several American cities by exhibiting the events of its past history and the circumstances of its attainment to present prosperity in an elaborate historical pageant play. The representations begin on July 2 and continue until the 12th. Messrs. Malsch and Baud-Bovy are the authors of the libretto, while Jaques Dalcroze, who was a prolific composer before he devoted himself heart and soul to the inculcation of eurhythmics, has provided the score.

Due advantage will be taken of the glorious natural surroundings and the specially constructed theater accommodating 6,000 spectators and provided with a stage of mammoth dimensions is so constructed that the Lake of Geneva can be employed as a background. The piece will be in four acts, the first consisting of tableaux representing the periods of the ancient Helvetians, Romans and invading barbarian tribes; the Savoyarde Domination, the Reformation, Jean Jacques Rousseau and the French Revolution. The second and third acts cover the later phases of the city's history—the liberation from Napoleon's rule, the entry into the Swiss Confederation. In the concluding act the artificial scenery used to depict Old Geneva will disappear and the lake itself with the Alpine heights in the distance will take its place. On the lake will appear a classic boat conveying Swiss soldiers to take possession of the town in the name of the Diet. M. Gemier, of the Théâtre Antoine in Paris, is to supervise the staging. An orchestra of 100 will be utilized and a chorus several times larger will mime the successive phases of the action after the manner of the antique choruses. To this end they will make use of movements based on the Dalcroze method of rhythmic training.

**I**N respect to the new works which it will be his duty to bring forward during his consulship, Jacques Rouché, the newly appointed head of the Paris Opéra, has had his duties very explicitly outlined. *Le Ménestrel* quotes two articles from the regulations which will go into effect in 1915. They are as follows:

"(1) The director shall be obliged to produce during his incumbency seventeen new works, of which at least fourteen shall be by French composers. Of these fourteen works, at least five must occupy the entire evening and two others must be of a least three acts.

"French works played on other stages of the country may be included among the above. But French works which have been given in foreign theaters may not be thus included except on the authorization of the Minister of Fine Arts.

"Apart from these obligations, the director must present constantly but with a due amount of variety every year the classic and modern répertoire.

"(2) After January 1, 1915, the account of the new works will be taken on December 31, 1918 and December 31, 1921.

"At the expiration of the first of these periods the director must have had performed (a) three works by French composers occupying the entire evening; (b) the work of a French composer in at least three acts; (c) six works occupying a part of the evening, of which at least four must be by Frenchmen.

"At the expiration of the second period he must have given two French works lasting a full evening, one in at least three acts, and four short ones, three of which must be French."

Inasmuch as operatic masterworks are none too frequently met with in modern France, the quantity of mediocre stuff

uated the rock upon which Brünnhilde slept as long as *Rip van Winkle*.

**S**UMMONED to Edinburgh to open the organ in that city's newly completed Usher Hall, Charles Marie Widor lately found himself obliged to undergo a week of uninterrupted festivities in his honor.



Maggie Teyte as "Suzanne"

In the rôle of *Suzanne*, in Wolf-Ferrari's cigarette opera, Maggie Teyte recently won the undivided approbation of Parisian critics and called forth a glowing eulogy from her friend and master, Jean de Reszke. She is pronounced ideally suited to the part.

which these conditions are likely to bring to public notice may be imagined with melancholy forebodings.

**M**ORE and more ambitious grow the plans for open-air performances of opera. First it was the "Bartered Bride" in a German Summer resort, then "Aida" at the foot of the Pyramids, then the "Magic Flute." And now in Dantsic, the "Danziger Waldspielbühne" proposes to show what can be done with "Siegfried" outside the confines of a theater. So during the present Summer the third "Nibelungen" drama will be enacted in a thickly wooded spot outside of Dantsic, known as the Gutenberg forest. Such being the case, there seems no reason why some enterprising individual should not bring out the entire Wagnerian tetralogy on the Feldberg in the Taunus Mountains near Frankfort, where is sit-

The famous Parisian organist ran the gauntlet of receptions, banquets and effusively laudatory addresses with flying colors and finally emerged from the ordeal with a degree of honorary membership from the Edinburgh Musical Society. The new hall seats 3,000 persons and it was filled to its capacity when the distinguished composer played. A feature of the event was a cordon of police which lined the hall to keep the place clear of suffragettes.

The new organ has sixty registers and four manuals. Widor played from Bach and Handel, one of his own latest organ symphonies and was finally induced to improvise on a Scotch theme.

**M**ORE in sorrow than in anger, Yvette Guilbert has taken pen in hand and appealed fervently to militant suf-

fragettes in England to renounce their wild depredations and to further their cause by more placid and higher minded methods. In an open letter, almost a column long, printed in the London *Daily Telegraph*, the inimitable French *disease* gives vent to grief over the excesses of her "sisters," as she terms them, and counsels reflection, moderation and dignity. Herewith follow portions of the lengthy and—as the *Telegraph* calls it—"poignant and pathetic" document:

"Suffragettes—my sisters!—let one of your friends cry to you what grief she feels at your foolishness, at seeing you spoiling, so nervously and stupidly, 'an idea' which, at the beginning of your peaceful, calm and gentle efforts, made her one of the staunchest supporters of your cause—do you remember?—at a time when you invited me to join a beautiful procession, which the people of London watched as it passed with admiration and respect. What a memory I still retain of that procession! . . .

"But now you have turned to those old methods of the other sex, to those actions which revolutionary assassins and evildoers have always, and at every period, revealed to the horror of the world and of civilized creatures! You add to the number of brutes and mad folk! To what end?

"For man would have been disarmed if he had seen you carrying out human reforms without his aid—in spite of him—and you could have done it! Instead of forming associations for the sake of ideas, you should have formed associations for immediate action. You could have collected in your thousands in the working-class districts, kept house for the sick and infirm, looked after the children; whole regiments of you could have gone into the factories and helped the workpeople; you could have gone hither to bring comfort to the afflicted, to love and aid distressed humanity, and thus proved your ability to repair and overcome the gaps and weaknesses in the laws made by man. You could have created new laws by your mere example.

"All revolutions up to the present have brought with them masculine barbarities. The women had a superb opportunity of proving that everything necessary could be done by gentleness and love. But time was necessary—and the women could not wait! Oh, my sisters, by your ignorant and selfish impatience you have cast a shadow over the finest cause the world has known.

"Ah, Suffragettes, Suffragettes! Take pity on your sisters, who have been waiting, and still await from your attentive energies, a means to dry their tears. Rest your nerves—take a quiet and peaceful holiday, and reflect, reflect, reflect! Let a new and charming era be given to the world by you, my sisters of London, and let your weapons be bunches of flowers, and smiles, and tears!

"And do not lay the blame on pictures in museums, or on the letter-boxes in the streets, or on the shop windows; and do not set fire to churches. For in doing all that you are but traveling further away from your object—you are making enemies for a pathetic and meritorious cause and raising antipathies against it—a cause which all open-hearted people will support with their money and their energies if it be presented to them with dignity and emotion.—*Je vous embrasse, mes sœurs.*

YVETTE GUILBERT."

It is not yet recorded that her aggressive "sisters" have been perceptibly swayed in one way or another by Yvette's pleas and embracement.

**D**ELECTABLE as the fruits of his efforts in the field of Russian choreographic art have proved, Serge de Diaghilev, the moving spirit of all the notable things done by the Russian ballet in France and England in the last few years, has not labored without molestation on the part of composers whose works he has visualized. Some three seasons ago, the widow of Rimsky-Korsakoff rose up in arms against him for his temerity in translating the tone poem "Scheherazade" into terpsichorean terms and incidentally venturing to make several cuts and transpositions in the score. This year there was some trouble over "Le coq d' Or" and now Maurice Ravel is raising bootless cries to heaven and

[Continued on next page]

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**ECHOES OF MUSIC ABROAD**

[Continued from page 11]

writing vain letters to the newspapers over what he regards as Diaghilev's vandalism in connection with his *mimo-drame*. "Daphnis and Chloe," which, though widely considered a novelty, was on sale in the Paris music shops two years ago. The present difficulty concerns the elimination by Diaghilev of a number of choral passages in the work—a procedure sanctioned by Ravel when the work was to be done in "minor centers." Unfortunately for the composer, Diaghilev determined to produce the ballet *sans* chorus at Drury Lane, London, learning which Ravel protested in the following letter to the *Daily Telegraph*:

"My most important work, 'Daphnis et Chloë,' is to be produced at Drury Lane Theater on Tuesday, June 9. I was overjoyed, and fully appreciating the great honor done to me, considered the event as one of the weightiest in my artistic career.

"Now I learn that what will be produced before the London public is not my work in its original form, but a makeshift arrangement which I had accepted to write at M. Diaghilev's special request, in order to facilitate production in certain minor centers. M. Diaghilev probably considers London as one of the aforesaid 'minor centers,' since he is about to produce at Drury Lane, in spite of his positive word, the new version, without chorus.

"I am deeply surprised and grieved, and I consider the proceedings as disrespectful towards the London public as well as towards the composer."

Diaghilev retorted to the effect that Ravel has never complained before over the omission of the chorus, that the new version of the work was far from being a "haphazard affair" and that the employment of singers was inadvertent in view of their being obliged to sing during the changes of scene when the noise made by scene shifters ruined the effect.

At all events "Daphnis and Chloe" succeeded reasonably well without the choristers. "Whether the absent chorus makes a greater difference than that of a color omitted we cannot say," wrote Robin H. Legge, "but as it stood the ballet itself was of a very decided if not of an overwhelming interest. At least in its orchestral score it showed Ravel on a higher plane than we have known him publicly to occupy in London before. The score is an extremely and highly polished affair in the very best manner of the best modern French school. The handling of the instruments is deftness itself, and the orchestral 'color schemes' are, as it were, 'fragrant' with an infinite variety of hues, Ravel here being seen, or rather heard, in his most exalted mood, whether as inventor or as decorator of his own musical invention."

\* \* \*

AMERICANS who last Winter applauded "L'Amore dei Tre Re" at the Metropolitan and incidentally gave thanks to heaven for an Italian who showed a disposition to tread other and loftier paths than those traveled by Puccini and the veritists, were justifiably amazed at the lukewarm reception given the poetic little tragedy in Paris recently. But the French notices fade into insignificance when compared with the verdict enunciated by the solemn *Musical Standard*, which not only finds in the music of Montemezzi qualities on the absence of which he was especially commended in New York, but is furthermore scandalized over the "immorality" of the libretto. "Except," it says, "for the fact that the ways of Covent Garden always have been inexplicable and behind the times—almost as much out of touch with the music of the day as the theater itself is unsuitable to modern music-drama—it would be difficult to explain the blunder of last week. Dismal tragedy accompanied by offensively pretentious and commonplace music are not likely to win for Italo Montemezzi's opera a place in the répertoire of any self-respecting opera house. It is diffi-

cult to know what induced the Royal Opera syndicate to put it up or to suppose that for a moment a decent-minded public would put up with it. It is a morbid and gruesome story of battle, murder and sudden death, gloomy and horrible from end to end, with even more than the usual allowance of sordid immorality. The music is undistinguished and is in no sense fitting to the book—which perhaps is as well. Noise takes the place of dramatic expression; the orchestration is crude and 'blotchy,' vague and expressionless. With such a handicap it is not surprising that neither Louise Edvina, Adamo Didur nor Giulio Crimi showed any convincing depth of feeling or great beauty of voice."

\* \* \*

APPARENTLY more loquacious in Paris than on his native heath, Richard Strauss told a representative of *Comœdia* some plain facts about himself when in the *ville de lumière*, a few weeks ago, to oversee the production of his "Joseph Legend." Richard, no longer the *enfant terrible* of contemporary composers, and no more dreaded as the fiendish perpetrator of harmonic atrocities that outrage the sensibilities, confesses freely that his most enduring love is the orchestra.

"It is my passion, my world and my laboratory," he declares. "If I were Jupiter it would be my splendid thunder, and I pity that god for not having had anything but a monotonous and unvarying din to express his feelings. Variety is necessary—light and shade, and, if possible, colors! But that is neither simple nor easy. I have played the piano ever since I was six, and already began to compose at that age. I was what we call an infant prodigy. My first orchestral symphony was executed while I was still at school, and all the critics agreed that I was a wonderful master of instrumentation. At twenty I was conducting the orchestra at Meiningen, where Hans von Bülow engaged me for two years. Now I am fifty, and certain critics reproach me for complication and the celebrated discords. This is because, in spite of my labor and knowledge, I have not yet found out how to express myself more simply. Paradox, if you like!—but I write as I feel—I have no principles, but am a free man."

\* \* \*

EFFORTS are being made by the City Council of Catania to acquire for the sum of 12,000 lire a number of Bellini relics now the property of a member of the Astor family to serve as nucleus for a Bellini museum. The municipality is also endeavoring to get possession of the composer's house, which is to-day inhabited by a tailor. "It would, indeed, be a worthy memorial act," remarks an Italian paper, "toward one who, by enchanting the world, glorified his native city."

\* \* \*

MISFORTUNES continue to tread on the heels of the Metropolitan's erstwhile Siegfried, Tristan and Parsifal, Carl Burrian. Saddened by the loss of his wife and held guilty of breaking his contract in Dresden—a fault deemed particularly heinous in Germany—he now finds himself barred from the Budapest Opera, where he has been "guesting," for another breach of contract and what are described as "sundry other unseemly actions." A veritable Flying Dutchman, Burrian is therefore constrained to seek redemption elsewhere. On account of his "contract-breaking" propensities, Germany has become forbidden artistic territory to him.

H. F. P.

A call for extra boys, nine years old, to join the choir school of the Cathedral of St. John the Divine, New York, has been issued. Twenty boys with good voices seeking a grammar school education will be selected from the country at large and twenty from New York. The increase in the school's enrollment is made possible by the endowment fund of \$500,000 recently given by Frederick G. Bourne, of Brooklyn.

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## MME. BUTT A LEADING FIGURE IN WEEK OF LONDON MUSIC

A Warm Welcome Home for the Contralto and for Kennerley Rumford, Baritone, after Their Tour of the World—Louise Edvina a Fascinating "Louise" at Covent Garden—Loudon Charlton and Andreas Dippel in London—Another Success for Frieda Hempel

London Office of Musical America,  
36 Maiden Lane, Strand W.C.,  
June 12, 1914.

THE amazing incongruities of London's musical life were never more apparent than now when every day brings events in such exasperating quantities as to tax the energies and test the enduring qualities of even the most enthusiastic of critics. The astonishing productiveness of the period is in vivid contrast with the meagerness and barrenness of the rest of the year, but for the time being London would appear to be as much a Mecca for the ambitious artist as New York in its season.

Loudon Charlton, the enterprising manager from New York, is here keeping an eye on several projects that are maturing, though, as he put it in Gilbertian language to MUSICAL AMERICA's representative, he is "doing nothing in particular and doing it very well." He leaves for Paris and the continent this week.

Andreas Dippel is also here causing a vast amount of fluttering and excitement among the vocal fledglings, though he, too, affects a sphinx-like reticence regarding his plans.

Covent Garden is finding a healthy and stimulating rival in the fascinating Russian season at Drury Lane, where the great and inimitable Chaliapine is the chief attraction and the indefatigable Thomas Beecham the guiding spirit.

Much genuine regret has been felt at this latter house that the charming Frieda Hempel's stay was so short. The ovation she received at her second and last appearance on Saturday, when she sang the *Queen of the Night*, can have left no doubt whatever of her unqualified success in London. Miss Hempel will return towards the end of this month for several concert engagements.

### Edvina a Much Praised "Louise"

The latest addition to the season's repertoire at Covent Garden is Charpentier's "Louise," which was given on Wednesday with Mme. Edvina in the name part, a rôle in which she has scored her most complete success and received the warmest encomium from the composer himself, who declared her "the ideal Louise." Mme. Edvina sang in a way that fascinated her audience and her acting carried the note of conviction so essential for the success of the opera. In the last scene in particular her dramatic abilities were seen at their best and aroused the house to a frenzy of applause.

No small share of the success of the performance was due to the wonderfully clever portrayal of the *Father* by Signor Aquistapace and the equally good impersonation by Mme. Berat of the *Mother*. Paul Franz sang with impassioned fervor as *Julien*, though his acting and style hardly suggested the poetic temperament. Polacco conducted with his usual precision and musicianly insight.

### Return of Mme. Butt

No incident of the present season has created a more profound impression than that of the appearance at Albert Hall last Saturday of Mme. Clara Butt and her husband, Kennerley Rumford, after their phenomenal tour lasting eighteen months. The welcome accorded Mme. Butt showed that for once a native artist could be properly appreciated by her compatriots.

The program was well calculated to satisfy the audience and afford ample scope for the artists. Mme. Butt was heard at her best in a comprehensive group of Italian, French, German and English numbers, including Verdi's "O Don Fatale" from "Don Carlos," Beethoven's noble "Creation Hymn" and a bewildering series of encores, including "In questa tomba," "The Lost Chord" and "Home, Sweet Home."

A feature of the concert was the horticultural interlude which occurred after Mme. Butt's first group, when a procession of flower-bearers deposited a miniature conservatory at the feet of the singer. The designs of these floral tributes were quaint and interesting. One was a fan, another a sun-shade, a third a genuine bird-cage containing two live canaries, while a fourth represented a gigantic map of England bearing the legend, "Welcome back to London."

The months of travel have had no deteriorating effects on the voices of either Mme. Butt or Mr. Rumford, for in the

former's case there were all the well-known qualities of richness and clarity and velvety smoothness, as well as a characteristic note of sincerity, while the latter, as he showed in his singing of some Strauss, Brahms and Franz numbers and the exacting "Largo al factotum" from Rossini's "The Barber of Seville," retains that refined style and

rate talent in any branch would soon be consigned to oblivion.

Mme. Butt and her husband and children will leave London at the end of this month for Scotland, where they have rented a castle for the Summer. They will tour England and the Continent before crossing to America for their third season.



No. 1, Kennerley Rumford, Mme. Clara Butt and Josef Hollman, the Cellist, Playing at Croquet. No. 2, Mr. and Mrs. Rumford and the Floral Piece that Greeted Their Return to London. No. 3, Autette Forêt Watching the Aerial Derby in London

sympathetic quality of voice which have brought him so much success.

Associated with the singers were Irene Scharrer, the pianist, who deserved and obtained a warm tribute for her brilliant and tasteful playing of pieces by Mendelssohn and Liszt, and the veteran of the cello, Josef Hollman, who seems to have discovered the secret of perpetual youth, for, in spite of his hoary locks, his personality radiates joy and good spirits just as his wonderful instrument emits most beautiful and ravishing tones. He played Fauré's "Romance," a Bach "Aria" and "Serenade," by Blockz, and the audience cheered till an extra number was conceded.

### Mme. Butt Extols America

On the day following the concert, occasion was taken by MUSICAL AMERICA's representative to visit the famous contralto at her London residence, where the accompanying pictures were obtained of the two singers with M. Hollman in the grounds surrounding the house. Of her reception while in America, Mme. Butt expressed the liveliest satisfaction and both she and her husband are looking forward with delight to their return next Fall. She spoke in glowing terms of the country and its institutions, declaring it, without any thought of flattery, to be the most wonderful land in the world, while of American musical culture and appreciation and love of music, they were not surpassed, she declared, anywhere on this side. New York was unique, she said, and if the great European opera houses were to be compared with the Metropolitan it would be all to the latter's advantage. America was the land where nothing but the finest could endure and where second-

Nikisch at the conductor's desk, whether for concert or opera, invariably attracts a large audience in London. Last Sunday's special concert of the London Symphony Orchestra, with Bronislaw Huberman as soloist, proved no exception to this rule. The great leader confined himself entirely to Wagner, playing two overtures, those of "Meistersinger" and "Tannhäuser," and two preludes, those to "Parsifal" and "Tristan," with the "Liebestod" from the last added.

Bronislaw Huberman played the Mendelssohn Concerto, the music of which is peculiarly adapted to his clear-cut style, and gave in addition a Mozart Adagio and the Paganini "Campanella." The violinist will next season undertake a tour of Russia, of which country he speaks with the greatest enthusiasm, referring to it as his "America."

### Reappearance of Lowther

A prominent feature of this week's musical program was the reappearance after an absence of two years of the distinguished Celtic baritone, Brabazon Lowther, who went to Canada with the intention of remaining for a brief season only, but met with such success that he was induced to stay and later to extend his tour to the United States. In the first of the three recitals that he gives in London this season, Mr. Lowther demonstrated convincingly in a program of songs in French and Italian that he is master of whatever style he chooses. Mr. Lowther will give his second recital in German and his third entirely in English before the end of the month.

There has been no dearth of violin

performances this last week. Valentina Crespi, a talented young Italian artist, made her reappearance in London in a program that included César Franck's Sonata, for violin and piano, the Concerto, by Ernst, and a number of lesser pieces, and demonstrated that she can take her place among the foremost of the younger generation of violinists. Her technic is well advanced, though there were portions of the Sonata that were marred by a lack of clearness, and her tone was not always as warm as one would have expected in an artist who has already achieved so much and who undoubtedly possesses an unusual amount of fire and temperament. These qualities were used with much effect in the remaining numbers.

Jacques Thibaud was heard for the first time since Autumn in a concert at Bechstein Hall, on June 9, presenting a program, the special interest in which lay in the employment of twelve stringed instruments and an organ for the accompaniment to the Bach E Major and Vivaldi A Minor concertos. The effect was a vast improvement over the usual piano arrangement. Mr. Thibaud's playing of the solos in these works was characterized by beauty and warmth of tone and variety of expression. Schumann's "Fantaisie" was played with great skill and élan.

### Kreisler Acquires a "Strad"

Fritz Kreisler, who appeared for the last time this season in London at a concert at Queen's Hall with Mme. Alexia Bassia, singer, and Mme. Adelina de Lara, pianist, was found in a particularly happy mood by MUSICAL AMERICA's correspondent after the program. Joy and satisfaction were writ large on his countenance, for the great violinist had come into possession of a new violin—a genuine Stradivarius, which Kreisler himself claims to be the identical instrument known as "the violin with the wonderful golden varnish," and which was so noted for its exceptional carrying power, a carrying power, according to its present owner, greater than any other violin in existence. It was obtained from the famous dealer, Hills, of Bond Street, London, the biggest violin dealer in the world, and from whom Kubelik, Ysaye and many other virtuosi have bought instruments. The price has not yet been disclosed, but it is whispered that it was by no means as high as might have been imagined for so wonderful a treasure.

It has been suggested that Kreisler's growing commercial interests and the series of successful stock exchange transactions were diverting his mind from his art, but anyone who could have witnessed the evident joy that this new possession gave him would have had all his fears allayed.

From London Mr. Kreisler goes with his wife to Carlsbad and thence on a walking tour through the Black Forest. He will return to America in the Fall for some sixty concerts.

Autette Forêt, the busy New York artist, is finding time for some mild form of distraction, as the accompanying picture shows. The clever little *diseuse* has won her way on sheer merit into the most select circles of London's artistic and social life and she is here seen watching the Aerial Derby, or aeroplane race, over a seventy-five mile circuit of Greater London on June 6. The race was won by an American named Brock.

The "At Home" given at the residence of Mr. and Mrs. Yeatman Griffith on Sunday last in honor of the return of their pupil, Florence Macbeth, after her successful season in America with the Chicago-Philadelphia Opera Company, brought together a large number of guests, among whom were many prominent musicians. Miss Macbeth sang several arias and the sweet quality and wonderful clarity of her voice and simple, unaffected and easy manner of her interpretation delighted all her hearers. The instrumental music was provided by the noted violinist and teacher, Antonio de Grassi, who played several light pieces, including a Berceuse of his own composition, with great taste and distinction of style.

Robert Lortat, who played the whole of Chopin's pianoforte works at six concerts in London the season before last, announces three recitals at Aeolian Hall this month at which he will present all of Gabriel Faure's compositions for pianoforte.

Sir Henry J. Wood has promised to make a special journey from Italy, where he is at present sojourning, to conduct at the "Empress of Ireland" Concert at Albert Hall on the 29th, at which the leading London orchestras will join forces in Chopin's Funeral March, the violin solo of which will be played by Maurice Sons, of the Queen's Hall Orchestra.

FRANCIS J. TUCKFIELD.

## THE PAGEANT AND COMMUNITY AUTO-SUGGESTION

Community Music-Drama as a Civic Force—Unifying the Community Mind—Relation to Creative Process of Thought—Dramatizing Progressive Ideas—Surpassing Breadth of Appeal

By ARTHUR FARWELL

THE modern pageant, or Community Music-Drama, is born not of one need, but of a number of converging needs. It is the single solution of a congeries of democratic problems, a touchstone of numerous applications—social, artistic and spiritual. As the broadest sort of expression of the humanity of the New Age, it would be surprising if it left untouched any significant aspect of the thought of the time. Above all would it be surprising if it left untouched that system of conscious creative self-advancement hitherto somewhat vaguely recognized under the term "New Thought."

This term is fortunately, and rapidly, becoming less vague, and while it still lacks express definition, it is commonly understood to apply to the central proposition of mental and spiritual science, namely, the creation of any desired higher or more advanced condition of life, or the circumstances of life, by the conscious application of so much as may be known of mental and spiritual laws. Heretofore thinkers upon this subject have considered this science merely as being applicable to the individual and his progress, but a little reflection will show that it bears equally upon the progress of an entire community or city, in all matters of common interest. It will become plain that where one man by this means can create for himself alone some improved condition in his individual life, a hundred thousand men can by the same means create for themselves an improved condition in their communal or civic life. In carrying this process of creative thought over from the individual to the community, however, a new element or medium is needed to bring all the separate minds of the community into one single mind, with respect of the particular progressive achievement desired. This medium Community Music-Drama supplies in a signal and unequalled manner, fitting this new and unusual need of our unprecedented development of democracy as a key fits its lock. Cities, civic bodies, and individuals, working for community development, in all its forms, should therefore give very particular attention to this aspect of the use of Community Music-Drama, which becomes a force of the greatest power in the process of accomplishing civic advances, and solving civic problems.

### A Starting Point

The best available handle by which the general mind of today can lay hold of the central train of thought in this matter is the idea of "auto-suggestion." The phenomena of "suggestion" and "auto-suggestion" have long since passed into scientific commonplace. The chief facts which decades of experiment in this field have brought to light are the mental duality of man, and the peculiar reaction of one aspect of mind when acted upon by the other aspect. When a man's conscious or objective mind was put to sleep by hypnosis, it was found

that he had another mind below it, a subconscious or subjective mind, with a set of laws for its own working quite distinct and different from the set of laws determining the action of the objective mind. Further it was found that the subjective mind, left to itself, had no particular intention, no initiative of special action with regard to the individual, but that it received intention and special initiative from another objective mind, taking whatever "suggestion" was given it, and acting accordingly. Subsequently it was found that the sleep of the objective mind was not necessary for the receiving of such "suggestions" from another objective mind, but merely facilitated it, removing all possible cause for conscious resistance to the suggestion, and showing the phenomenon in its simplest and most unimpeded action. It was then discovered that it was not necessary that the suggestion should come from another objective mind, but that one could, with his own objective mind, effectively impress "suggestions" upon his own subjective mind. This is "auto-suggestion," and is the basis of the principle which has so broadly and effectively been employed in the field of therapeutics.

These external and easily producible effects having been determined, it is now the mental, spiritual, and even cosmic rationale of the matter that is being brought to light by thinkers and experimenters in many parts of the world. And the outcome of these later experiments is the fact that it is the subjective mind that is the actual builder and creator, and that for what to build or create it looks entirely to the directive "suggestion" of the objective mind. It was said above that the subjective mind had no creative intention with regard to the individual. Being what there is every reason to believe that it is, however, an aspect of the Universal Creative Mind, it is ceaselessly creating, but what it creates of its own initiative is the race itself, and back of that, the universe. In the individual it merely provides and sustains life, the life of the individual as a member of the race, until he gives it a particular direction with regard to his individual life. This involves the conception of *cosmic subjective mind*, with which each individual is continuous, and of which he is an individual manifestation. The subjective mind is thus not a mere appendage of man, a mental pocket, so to speak, but is his connection with the Infinite Mind, and through it man has the Power of the Universe behind him in his endeavor. The one way forward which the Universal Mind has in further individual evolution, is through the conscious directive power of the individual objective mind. The subjective mind, in its creative activity in and through the individual, reasons deductively only, accepting utterly the creative specifications of the objective mind as its premises, and having no regard for precedent, but working out these premises faithfully to their logical conclusion. The law is that as the individual objective mind directs, so must the subjective mind create, whether for good or evil. It is the individual's responsibility whether he shall employ the undifferentiated cosmic power to good or evil ends.

Thus our crude initial fact of "auto-suggestion" is expanding into a broad application of creative thought, based upon an ever-increasing knowledge of the operations of the mind in differentiating to individual ends the Universal Creative Power upon which life itself rests. Many persons are verifying these principles by experiment and application, and in fact activity in this direction is attaining the proportions of a widespread movement and producing practical results of a remarkable sort. It is to be remembered, however, for the sake of those who may not yet have followed this matter down to its latest developments, that our mere elementary fact of "suggestion" and "auto-suggestion," with the knowledge of its dynamic effect upon the individual, will be enough to make evident the force of Community Music-Drama in the present connection. Those to whom this phase of thought is familiar, and particularly those who have put it into practice, will have a

deeper understanding of that force and the manner of employing it, as well as a broader knowledge of the possibilities of its practical application.

Let us pass now from the individual to the community. Civic consciousness is now undergoing a rapid awakening in the United States, and the heedless and selfish pulling and hauling of a mere mass of individuals is more and more giving way to the cooperative endeavor to make perfect cities. Blind individualism is finding the limits of its worth, and the individual is learning that only as he attains in company with his fellow men does he gain true freedom and happiness. And so we find on every hand an intense effort toward the accomplishment of civic advance in every conceivable direction, and the devising of innumerable means for effecting that accomplishment. Various as these means are, there is one point on which they are all united; they all seek to gain the interest of the greatest possible number of citizens, to get an idea into their heads, that it may come to material realization. There is a perfectly true instinct in humanity that the thought creates the thing, and we find these different groups with their various civic ideals constituting themselves centers for the dissemination of thought, with the intention of gaining the broadest possible interest and support. There exists in many American cities today an almost undignified rivalry between movements of an ideal and wholly desirable nature. Citizens are pestered and bored with literature, appeals, arguments, nondescript entertainments, lectures, in behalf not merely of charities, but of matters of general public welfare.

### Higher Civic Unity Necessary

We have reached a point in our community life where a higher civic unity has become necessary. The standard of ideals is itself rising, and we can not listen to everyone who comes forward with a fancied vision of civic progress, at least, not to all at once. We must choose, as cities, those things to which we feel chief attention must be given in the present, and unite the entire city in the thought of such accomplishment. A representative meeting of citizens of any city will not have great difficulty in determining what are the uppermost issues in the civic progress of the immediate future. A city, as well as an individual, knows its wants.

We are not speaking of those municipal desiderata which are commonly and conveniently supplied by a vote of the city council, but of the desire which every live town and city today feels for material, intellectual, artistic and spiritual advance of its whole citizen body. Nevertheless, if the greatest immediate need of a city should happen to be better sidewalks, and these should not be forthcoming through the normal channels, better sidewalks at once become part of our ideal advance, and are included in the denouement of our present discussion.

### Firing the Popular Imagination

But whether it be better sidewalks, or better citizens, the first thing which the leaders of any progressive movement have to consider is a "campaign of education," to get the idea into the heads of the people. It is at this point that the new people's drama, Community Music-Drama, enters to perform this service as nothing else can. Newspapers are partisan and biased, lectures are stupid and reach but a few, literature of propaganda is boresome and too often unread. But in Community Music-Drama is a very whirlwind of appeal to the popular mind and the popular imagination, a medium which reaches practically the entire population at a single stroke, and lays before it any desired picture or idea. Leaving wholly aside its vast significance as an art-fulfilment for the people, as a socializing factor, as the most colossal sort of "show," it is unique in its unapproached power as a "campaign of education" along any desired line of progress. It does not have to be forced upon the attention of the people; they rush to it by hordes, and are accommodated by tens and hundreds of thousands. And there is no conceivable thought or ideal of civic progress, or picture of some desired condition of the community, which may not be dramatically presented to these multitudes through this medium in a way to appeal to the senses of pleasure and beauty, and to fire the imagination and the desire of communal achievement.

What has happened? In this process the community, *en bloc*, has repeated the process of the individual in receiving a "suggestion" of something to be done. In acknowledging it as such, it has repeated the individual's process of "auto-suggestion." Thus we have arrived at a process which may be called *community auto-suggestion*. Even upon the grounds of the common knowledge of forceful auto-suggestion and its effects, it will be seen what a tremendous power is thus set in motion toward the attainment of a given communal end. Those who understand the full force of these matters will know that the great law of all creative operation has been invoked, and that no greater force for progressive civic accomplishment could by any possibility have been set in motion.



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John Barnes Wells, the Popular Tenor, and His Most Ardent Admirer, Dorothy Wells, his Daughter

The above picture is of John Barnes Wells and his little daughter at play time. Just at present Mr. Wells is wondering if he is the father of a future Fremstad or a Carreño. Whichever it is to be, Miss Wells is very serious about it, and she ought to be a reigning success of 1934. Walter David, of the firm of Foster & David, has agreed to manage the tour.

Mr. Wells sang seventy-three concert engagements during the past season. One of the last engagements of this season will be with Annie Louise David, harpist, at Ridgefield, Conn., at the morning musical at the residence of Mrs. Joseph E. Brown, on June 27.

**Sioux Falls Pianist in Concert with  
Oberhoffer Forces**

SIOUX FALLS, S. D., June 18.—At the first of two recent concerts given by the Minneapolis Symphony Orchestra in the auditorium a local pianist of exceptional gifts made his début. The young artist was Alexander Wurzburger, and his initial appearance with orchestra was a source of much gratification to his friends. He played Liszt's "Hungarian Fantasie" with a verve and dash which earned him delighted plaudits on every side. Mr. Oberhoffer conducted the orchestra, scoring especially with the Schumann Symphony in B Flat and Grieg's "March of the Dwarfs."

**Cordelia Lee Engaged for Maine Festival**

Cordelia Lee, the young American violinist, who returned to this country last season after several years abroad, has

been engaged as one of the soloists at the Maine Festival next Fall. Miss Lee is now in Europe with her teacher, Professor Auer. Following her appearance at the Maine Festival she will make a tour of the West. She will again be under the management of Antonia Sawyer, of New York.

**SYSTEM OF FLONZALEYS**

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A carefully worked-out system is responsible for the success of the Flonzaley Quartet, according to Alfred Pochon, the organization's second violin.

"Some years ago," explained Mr. Pochon, in a recent interview, "we agreed to play together according to a system. Having found it efficient we have retained it without change to the present. The system is simplicity itself. Mr. Betti, Mr. Ara, Mr. d'Archambeau and I discovered that we had similar tastes for chamber music, and the same ideals. At the beautiful Swiss home of Mr. E. J. de Coppet we came together and made a gentlemen's agreement. As we had met at the lovely de Coppet villa on the hills of Cherbres we christened our organization Flonzaley. Then we decided that we would give our Autumns and Winters to public performances and our Summers to practice and the increase of our répertoire.

"Giving our undivided attention to chamber music, limiting ourselves to individual improvement and ensemble work, we decided it unwise to deviate from our path. We always play as a unit; we have no pupils; any publicity accorded us is as members of the Flonzaley, and no picture of any member is given but those of the quartet.

"In the early Fall, we play in Europe about thirty concerts, and in America close to 100. In the early Summer Betti and Ara, who are Italians, go to their native country and visit their parents and friends; d'Archambeau goes to Belgium on a like errand and I return to my home at Tronchet, near Lausanne, in Switzerland, by easy stages via Paris.

"Later we all meet at the home of my parents, where we have a chalet, just below the crumbling ruins of Gourse, overlooking Lake Geneva. Here the quartet works all Summer, far from cities and railways, surrounded by wonderful scenery and looking down on the lake and valley 1,000 feet below. In the morning we practice separately, at 11 we play together, and the same plan is followed in the afternoon. On Fridays we have a formal rehearsal for friends. On Saturdays we go to Flonzaley and hold the Sunday afternoon concerts through which we first became known."

**9,000 Singers in National Sängerfest at Louisville**

LOUISVILLE, KY., June 8.—Ninety-four singing societies have qualified for participation in the Sängerfest of the North American Sängerbund to be held in Louisville, June 24 to 27. These societies will represent a total of over 5,000 voices. There will also be a chorus of 1,000 in the welcome concert and a children's

**Found Musical Talent in Crew of  
the Ill-Fated "Empress of Ireland"**



Edmund Burke (center) Aboard the "Empress of Ireland." The Photograph Was Taken on the Trip Prior to That in Which the Boat Sank in the St. Lawrence River

EDMUND BURKE, the Irish baritone, was a passenger on the *Empress of Ireland* on the trip prior to the one on which the ill-fated ship sank in the St. Lawrence. Mr. Burke on previous crossings had become well acquainted with a number of the officers, and the catastrophe affected him deeply.

"One of the features on the *Empress* that appealed to me," Mr. Burke has written his manager, Loudon Charlton, "was a male choir which sang really beautifully. It was made up entirely of stewards and was under the leadership of a steward named Parry, who was an exceptional musician. Parry was formerly conductor of a large English choral society which had won many prizes at

musical competitions in the North of England and Wales. The singing of the organization was a revelation, and it could have held its own with many professional choirs.

"We also had on board a Pierrot troupe and an orchestra. I sent them parts of the Soldiers' Chorus from 'Faust,' and had promised them some of the male chorus arrangements of American negro songs. Most of the poor fellows, I understand, were among those drowned."

Mr. Burke, who is now in London, will be remembered as the baritone who contributed to the success of last season's Melba-Kubelik tour. He is to come to America early in October for a concert tour that will last through all of next season.

chorus of 3,000 in the program of June 26. Louis Ehrhart, who will be the conductor, is traveling daily through eleven states preparing the various societies. Anthony Mollingraft is busy with the local chorus. The Chicago Symphony Orchestra and noted soloists will assist.

H. P.

**Frank X. Doyle Departs for Two Years' Stay in Europe**

Frank X. Doyle, tenor, who for the past seven years has held the position of musical director of St. Augustine's Church, Brooklyn, N. Y., and also conducted a large class during that time at the Chateau du Parc, sailed on June 6, on the *Großer Kurfürst*, of the North German Lloyd line, for Vienna, where he expects to stay for the next two or three years, to prepare himself for a public career.

**Providence Soprano's Recital Gives Pleasure**

BOSTON, June 13.—Mrs. Gertrude Mitchell, the Providence soprano, gave an interesting recital of songs in the Providence studio of her teacher, Harriet Eudora Barrows, on Saturday evening last. Mrs. Mitchell was assisted by Helen Tyler Grant, cellist, and Frederick

Very, accompanist. Her highly creditable performance of an ambitious program received the applause it merited. She sang German *lieder*, French songs and arias and, in English, "From the Land of the Sky Blue Water," "The Moon Drops Low," Cadman; "Love Is the Wind," Macfayden; "Love Me or Not," Seccchi, and "My Lover, He Come on the Skee," Clough-Leighter W. H. L.

Maurice Lafarge, the New York coach and French lyric diction specialist, will give a special Summer course at Harrison, Me., during the months of July and August. He is taking with him not only most of his class of this season, but a number of teachers from various parts of the country.

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for It—American Music  
for Barrère Ensemble

George Barrère, flautist of the New York Symphony Orchestra, the Barrère Ensemble and Trio de Lutèce, is at present in London, where, with the other members of the Trio de Lutèce, Carlos Salzedo, harpist, and Paul Kéfer, cellist, he will make a number of private appearances, as well as several important public appearances during the season.

On June 18, at the Little Theater, London, the trio assisted Mrs. Roger-Watts, whose fascinating lecture-dance on the "Movement of Greek Statues" proved such an innovation when given in several of the principal cities here this season. The trio will play for London, as it did for New York, the famous "Hymn to Apollo," the only authentic Greek musical manuscript which has come down to our times intact, and which Mrs. Watts interprets with the consent of Gabriel Fauré, who is in possession of this interesting antique. Mrs. Roger-Watts returns to this country next season to tell the country at large of her rediscovery of the laws of balance, which were the secret of the physical supremacy of the Greeks.

The Trio de Lutèce was scheduled for one of its own programs, where each artist is heard as soloist and in joint ensemble numbers, at Bechstein Hall, London, on June 23.

Heretofore Mr. Barrère has always made the object of his Summer in Europe the quest after manuscripts for the Barrère Ensemble, but with each succeeding year more and more American manuscripts are being submitted, and as Mr. Barrère has from the first given these the preference, it is not at all unlikely that he may present an entire program of them next season. The Barrère Ensemble will be heard on a transcontinental tour next season, including most of the important cities to and from the Coast, and it is Mr. Barrère's object to show not only what the wind instrument can accomplish, but what Ameri-



—Photo by Mishkin.

The Trio de Lutèce—Carlos Salzedo, Harpist; Paul Kéfer, Cellist, and George Barrère, Flautist

can composers are accomplishing for the wind instrument.

Catherine A. Bamman, who manages these attractions, has just returned from a seven weeks' booking trip and announces beside the ensemble tour a lengthy tour, extending to Texas, for the Trio de Lutèce in joint appearances with Reinhold von Warlich, who returns to America next season. Miss Bamman will likewise take charge of the American interests of Mrs. Roger-Watts and of Arthur Whiting and the University Quartet.

### Harry M. Gilbert to Spend Vacation in Kentucky

Having completed his first permanent residence season in New York City in recent years, Harry M. Gilbert will leave on Sunday, June 28, for his home in Paducah, Ky., for his Summer vacation. Mr. Gilbert, who was accompanist for several years for David Bispham, has

found his first season in New York highly successful. In addition to being in demand for recitals of well-known singers, he is organist of the Central Presbyterian Church. He will return to New York the second week in September to resume his work at the church and his concert appearances. He is already engaged as accompanist for concerts with Maud Powell and David Bispham early in October. He will pursue the study of languages, which has always interested him, this Summer, as he is adding Russian to his present list, which embraces his native English, German, French, Italian and Spanish.

### SIBELIUS DOCTOR OF MUSIC

Yale Confers Degree Upon the Illustrious Finnish Composer

NEW HAVEN, CONN., June 17.—Yale today conferred upon Jean Sibelius, the Finnish composer, the degree of Doctor of Music. In his speech that accompanied the presentation, President Hadley said:

"Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany and England, and on coming to America to conduct a symphonic poem, found that his fame had already preceded him here also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressive way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality."

The commencement exercises included music conducted by Prof. Horatio W. Parker and all three pieces played were by Sibelius. His "Valse Triste," given after the degrees had been conferred, was vigorously applauded. W. E. C.

Helen Mesow, a blind singer, was found dead in her apartment in Oakland, Cal., June 17, and it is believed she poisoned herself. She had studied voice in Paris.

### 350 STUDY MUSIC IN WESTERN TOWN OF 9,000

Otto A. Voget, Director of School, Tells About the Artistic Inclination of Norfolk, Nebraska

Otto A. Voget, director of the Voget Conservatory of Music of Norfolk, Neb., sailed for Europe on Thursday of last week aboard the *President Grant*. Before departing Mr. Voget gave to a representative of MUSICAL AMERICA some interesting data with reference to the musical activities of the smaller cities in the West.

"Although Norfolk has less than 9,000 population our conservatory has an enrollment of 350 pupils drawn from the town and immediate vicinity. We teach all branches of music and next Autumn we expect to erect a building especially for the conservatory.

"We give a series of concerts every year, presenting prominent artists engaged through New York. When the Melba-Kubelik concert took place in Omaha last Winter 167 persons from Norfolk accompanied me. The railroad fare for each was \$10. That looks as if the West is musical—doesn't it?"

Mr. Voget expressed himself as heartily in favor of John C. Freund's propaganda to stop the indiscriminate exportation of American music students to Europe. The effects of the campaign were being felt gratifyingly in the West, he said.

Edith Thompson in Europe

BOSTON, June 20.—Edith Thompson, the Boston pianist, sailed from this port last Tuesday on the *Cleveland* for a pleasure trip abroad. She will confine her travels largely to Belgium and Holland. As her concert tour for next season begins exceptionally early Miss Thompson will return to Boston some time in August.

W. H. L.

The late Cardinal Rampolla believed that music is the greatest of all the arts, because, as he once remarked, "it has never occurred to any one to promise that those who are good on earth will see beautiful paintings or hear great orators in heaven, but we are always told we shall hear fine music. Therefore, music is the art of arts."



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"A well-cultivated and evenly registered voice."

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"Scored a triumph."

Chicago Tribune:

"A brilliant voice of large volume and pleasing quality."

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Dresdner Anzeiger (Germany):  
"With her wonderful interpretation Yelena von Sayn gave honor to her masters."

Globe (London):  
"She had no difficulty in winning the favor of a large audience."

Wedomstny (Kharkov, Russia):  
"An unusual and remarkable artist."

Odessky Courier (Odessa, Russia):  
"Her exceptional technique allows her to master the most difficult passages."

After her first performance of "Il Segreto di Suzanna," in Paris, at the Theatre des Champs-Elysées, May 23rd, Miss Maggie Teyte received the following letter:

"My Dear and Charming Maggie:

Thank you for all the pleasure that you have given me. At last I have heard and enjoyed your perfect execution, the style that I have so much prophesied and that you guard like the Vestals guarded their fire.

Bravo, my dear little perfection. Continue to persevere without imitating anyone; the respect you have for your art is already unique and soon you will become phenomenal.

Your devoted master,  
[Signed], JEAN DE RESZKE."

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## MUSICAL AMERICA'S OPEN FORUM

### Attitude of the Aborns Toward the American Singer

To the Editor of MUSICAL AMERICA:

The editorial in your issue of June 13, inviting American singers to give their views on the statement of Milton Aborn, manager of the Century Opera Company, has prompted me to state, as briefly as I can, the experience which I met with last Spring. Had I asked for a post in the company and been insistent upon it I could have allowed the matter to rest. I, however, only applied for a hearing. The way in which it was refused seems to me worth giving out to the public now that Mr. Aborn has made his statement.

Shortly after the appointment of the Aborns last Spring as managers of the Century I went to John Brown, controller of the Metropolitan Opera House and asked him for a letter to them. Mr. Brown knew me and my work and gave me a letter, stating in it that I had been a member of the Metropolitan for four years. I went to see Mr. Aborn, presented the letter from Mr. Brown and was told to come again in two weeks. After calling there a number of times at the end of two weeks I finally managed to see Mr. Aborn again. He asked me "Can you sing in four languages?" I told him I could sing in two, English and German. He asked me to come back in eight days. Three weeks elapsed before I could ascertain anything. In the meanwhile Alfred Hertz, Hans Morgenstern and Richard Hagemann, of the Metropolitan, all had told me that I might refer Mr. Aborn to them in regard to my ability. I wrote Mr. Aborn and he forwarded to me an application blank, which I was asked to fill out, giving my pedigree, and all details, from the names of the teachers I studied with to my age, etc. I did this and sent it to him. No answer came and Mr. Aborn sailed for Europe.

It was July by that time and I was ready to go West for the Summer months as has been my custom for years. However, I did not want to jeopardize my chances for a hearing by going away for two months and accordingly I made my way up to the Century Opera House again. There I saw a man who told me that Mr. Aborn would be back on July 20. I told him that I had applied for a hearing and asked whether it would be worth my while to stay in town and change my plans so that when Mr. Aborn returned I would be in New York. The man advised me to do so. So here I

stayed, giving up three weeks of my Summer vacation. When I learned that Mr. Aborn was back I wrote him again asking for an appointment. The answer I received was as follows: "Your application received a few days ago. (In reality it had been received months ago.) We have nothing to offer you."

The facts of this statement are absolutely as they happened and I believe that they demonstrate conclusively the attitude of the present Century managers toward American singers. All I asked for was a hearing, not a position and that hearing was denied me. And that I am not the only singer who has undergone the same treatment I know is so since one of the leading singers at the Metropolitan asked me one day last Winter: "How is it that you are not singing up at the Century?" I told him I had asked for a hearing and had not been granted one. "Why," he said, "I gave a friend of mine a letter to the Aborns recommending that they hear him and they never gave him a chance to sing for them either."

Mr. Aborn makes a point in his statement by saying that there are enough voices here but no singers, possessing them, have experience on the stage. This was not my case however, since he knew that I had sung parts at the Metropolitan for four years under Mr. Hertz, that Mr. Hertz thought well of my work, and that I had had stage experience. If the Century Opera is to play a part of any importance in American operatic history it must do so under a management which not only understands its business but also treats reputable singers with a degree of common courtesy. The Aborns have demonstrated not only that they do not understand the operatic business for New York but also that they are sadly lacking in those things which go to make a successful director of any enterprise, namely, gentlemanliness and the American idea of the "square deal."

Very truly yours,  
AN AMERICAN SINGER.  
New York, N. Y.  
June 16, 1914.

### Organ Players' Club Protests Appointment of Edward H. Lemare

To the Editor of MUSICAL AMERICA:

It is encouraging to note that one other American musical organization, "The Society of American Musicians," of Chicago, has taken a stand against the employment of a foreigner, Edward H. Lemare, for one hundred performances on the organ at the Panama Exhibition.

A recent letter from Mr. Levison, Chairman of the Committee on Music of the Panama Exhibition, states that "Mr. Lemare has not been appointed 'official organist.' But the fact of his being engaged for such a large number of recitals and given carte blanche to design the console, looks suspicious and is an insult to the American organist. The American Organ Players' Club was the first publicly to antagonize this procedure, and to send an official protest

to the Manager of the Exhibition, and I trust that all American organizations and musicians will do likewise.

It is suggested that the reader will peruse the report of the Executive Committee of the American Organ Players' Club published in the Philadelphia daily papers and in last week's issue of MUSICAL AMERICA, and judge for himself whether a more classic, representative and cosmopolitan list of organ composers has ever appeared in one season's work of any "foreign" organist. Also please remember that this Club has been doing similar work for the past twenty-four years.

After digesting this data, ask himself whether or not some of the players of it could not give a creditable account of himself in a series of one hundred recitals.

Americans for America.  
Sincerely yours,  
JOHN M'E. WARD.  
President, American Organ Players' Club, 2139 N. Nineteenth Street, Philadelphia, June 19, 1914.

### American Music in Australia

To the Editor of MUSICAL AMERICA:

The opinion expressed on the editorial page of your issue of April 4, that "it is doubtful if much American music besides songs has been heard in Australia" is correct. Of serious contemporary American compositions, besides songs, nothing is heard here, and it is only recently that songs by American composers have figured on programs here at all. That noted American baritone, David Bispham, was the first artist to feature them on his programs, and, by his superb artistry, he quickly revealed the musical worth of some fine songs by Gilberté, Damrosch, Sydney Homer, Spross, Harriet Ware and others. But beyond these and some few others sung by Lillian Nordica and Dufault during their tours, American music is unknown to the Australian musical public in general.

I am much interested in your admirable paper, which keeps one in touch with the world's music, and I look forward to each number with the greatest pleasure.

Yours truly,

HENRY E. SPRY.  
"Coriolan," Nth. Fitzroy,  
Melbourne, May 14, 1914.

### Regarding Henri Barron

To the Editor of MUSICAL AMERICA:

Will you please be good enough to rectify a mistake which was made inadvertently in your issue of June 20 in an article about Henri Barron, the Russian tenor?

Mr. Barron did not return from a tour with the Aborn Opera Company, but was with the Detroit Opera Company for five weeks, and the Kansas City Conservatory of Music gave one week of opera there, making six weeks of opera in all.

Very sincerely yours,

OSCAR SAENGER.

New York, June 20, 1914.

### STILLMAN-KELLEY WORK APPROVED IN DRESDEN

Recalls for Composer and Performers Following His Quartet—"Gabina" Has Première

DRESDEN, June 1.—Edgar Stillman-Kelley recently spent a day in Dresden to attend the first performance here of his String Quartet in C Major, op. 25, which was produced at Roth's salon by the Waldemar Meyer Quartet Union of Berlin. It is a composition of brilliant workmanship, which both musically and as to its spiritual content has much to say. The work appealed to the intelligence as much as to the emotions. The quartet members, with W. Meyer as the first violinist, gave it a highly sympathetic reading. Both the performers and the composer were recalled several times. Eugen d'Albert's quartet op. 11 closed up the program.

At the Court Opera Wulffius's opera "Gabina" achieved its initial hearing here. It had success with the public, less so with professional musicians and the critics. As to content, style and form it goes in the verismo pattern, being full of rough dramatic effects which are not convincing, the music seeming merely an illustration of the happenings on the stage. They are rather gruesome, replete with jealousy, murder, blood and broken hearts.

Mrs. Laura Rappoldi-Kahrci's last recital displayed her pianistic powers to utmost advantage. The program was composed of works by Henselt (in honor of his one hundredth birthday) and by Liszt, both of the composers having been the teachers of the now famous pianist when she was young. The Liszt studies (four of them) were given in the original setting which does not exist in print. Mme. Rappoldi is the happy owner of these manuscripts from Liszt's hand. She played them in a rousing style.

A. I.

### TO FURTHER RUSSIAN MUSIC

Prominent Singers in "Bayan" Quartet, New Organization

The announcement is made of the formation of the Russian Bayan Quartet, composed of the following singers: Mme. Nina Dimitrieff, Constance Purdy, George Harris, Jr., and Ivan Petroff. With the exception of Mr. Petroff, who is a newcomer to America, but who is described as a real Russian bass, each member of the quartet is a lover of Russian music and an earnest worker for a better appreciation in America of the great field of Russian art.

Practically nothing is known here of the quartets, trios and duets to be found in every branch of Russian vocal music, from the folk-song to the opera and religious cantata. It is this field which this quartet of artists proposes to open up. The word "Bayan" is the old poetic term for troubadour or minstrel, one who carried the message, and the name was chosen because the quartet proposes to carry the message of Russian music. Mabel Hammond has taken the management of the quartet, which has already been engaged for a recital at Columbia University in December.

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New York, June 27, 1914

**NEW MUSICAL STATUS OF "MOVIES"**

The progress of the "movies" in the scheme of modern life is undoubtedly a thing to be reckoned with by the musical world. At least one New York daily has called attention to the interesting fact that the ordinary frequenter of the movies quite naturally and unconsciously swallows music of the highest sort as an accompaniment to the pictures that are engaging his visual attention. "Movie" music has forged upward from the piano and the coon-shouter to the organ and the orchestra, through which medium the beholder of the picture hears the master-works of such composers as Wagner and Tschaikowsky.

The fact that a man has always been fed upon and accepts ragtime, proves nothing with regard to his musical receptivity on higher planes. Composers of music for pageants have already observed this thing, as have those who have watched the development of audiences at high-class municipal concerts.

This remarkable development of the quality and possibilities of "movie" music is something which might well be heeded by the composer. With the condition to which the pictures themselves have now been brought, and with the orchestra available, it is not beyond the range of possibility that something akin to opera can be ushered into the musical world via the "movies." Whether song should be provided by the phonograph, by a few singers, or omitted entirely, leaving the work a kind of visible drama with orchestral accompaniment, is a detail for later working out. Of the acceptability to the public of some such species of work there can now be no doubt. Commercially a very interesting feature arises in this, that continuous expensive reproduction of the work as in the case of present-day opera would be unnecessary, as a single initial performance with the actors would suffice, after which the expense would be reduced merely to that necessary for running "movies" and orchestra.

The composer should not fail to notice the very significant fact that new fields for his endeavor are arising through modern developments both musical and scientific. Latterly a new field has been opened for him in the composition of pageants, and the modern developments of the dance have also afforded him new possibilities. It is not unthinkable that some development of the movies may afford him one of the most extensive phases of his work in the future.

The true Bohemia, the eternal urge and struggle toward artistic expression, will not pass away, however, though it will find new expression nearer to the conditions and sympathies of the modern world, and no whit less artistic than the old expressions.

Let us hope that the Bohemians of Montmartre will find their American millionaire. We should scarcely begrudge one little historic spot of earth as a monument to the ancient tradition; and the giving of money for this purpose would do a lot of good to the American millionaire.

**CENTURY OPERA ANNOUNCEMENT**

MUSICAL AMERICA has already given an account of the Century Opera Company's announcements for next season. Successful as the experiment with opera in English appears to have been last season, an intention to back water to some extent has arisen, and a number of performances will be given in the original languages of the operas.

It is rather surprising, in view of last year's developments, to find anywhere in the New York press the sentiment that undoubtedly the number of performances in English would later on be still further reduced. The decision to give as many performances in foreign languages as will be given next year appears to be based rather upon a theory of the management than upon actual demand for such performances.

The list of operas to be given during the first half of the season is by no means a thrilling one, but it is to be supposed that the new opera-going element which attends the Century Theatre is entitled to its full fling at all these old-time operas. The second half season brings us as far as "Louise," "The Jewels of the Madonna," and "La Gioconda." There would seem no real reason why all the latest works of the operatic world should not ultimately have place in this theater and with these audiences, though that may be an ideal for future realization rather than an easily realizable fact of the present.

**BOHEMIA CAPITULATES**

The appeal of the artists of Montmartre to some hoped-for American millionaire to rescue their colony from the encroachments of a hated and intrusive civilization, as reported in detail recently in the New York Times, is a matter to provoke reflection.

The first thing that strikes one is that Bohemia, from its very central citadel, its holy of holies, even Montmartre itself, should own its own insufficiency, should capitulate, and should beg for existence itself from its ancient and hereditary arch-enemy, Philistia, in the shape of the American millionaire. This is a fall indeed. The appeal is made, as of course it must be, for "art's sake," and not for charity, although the mouthpiece of the Montmartre colony refers to America's fame for its "philanthropic" citizens.

All who rally round the time-honored Parisian standard of "art for art's sake" will give their sympathies wholly to the artist band of Montmartre in the present emergency. Art has no part in the march of civilization; it is for itself alone, related to nothing else in time and space. Civilization is most blame-worthy and impudent in poking its nose into the sanctuary of Bohemia.

Somewhat unfortunately, the sentiments of the artists are not altogether those which should issue from an untainted high-priesthood of art, for the presence of "birds and animals reared in affectionate care" are artistically brought into the argument to strengthen an appeal to sentiments not altogether relative to the central subject.

Sad as it is to see old traditions, and especially beautiful traditions, fall, it is supposable that this ancient secluded artistic life of certain Parisian quarters, however ideal in some respects, is not so much a dynamic generator of living art for the modern world as it is a sort of tottering asylum for persons who cannot reach a sympathy with modern life, and who wish to linger in the romantic dreams of the old world as long as it is possible to defend their crumbling stronghold. No doubt an occasional vital and important artistic personality will be found among these colonists of Bohemia. But those who have had experience in these colonies know that in them are many persons who, while they make a considerable show of working at art, have merely sunk into a sort of lethal condition in which they have preferred to forget the life and movement of the real world rather than to face it. Such sentiments, it is true, are likely to be opposed with warmth by some of the champions of the particular province of Bohemia in question, and such artists who make their abode there and have a true living connection with the world as it is, might be justified in such an attitude. The sad fact remains, however, that such historic traditions and episodes as those which they represent must, like all other things mundane, pass.

**Personalities**



An American Pianist in the Tyrol—Marie Hertenstein

Marie Hertenstein, the pianist, has returned to Berlin, after a short vacation in the Tyrol. The snapshot shows her in a peasant costume. Miss Hertenstein is an American pianist of uncommon talents, and she will make her first tour of the United States during the next season.

Bauer—Harold Bauer, who appeared this Spring in Honolulu, has subscribed liberally toward the fund by means of which the scientific work at the volcano of Kilauea is being carried on.

Baker—By the courtesy of the vestry of Grace Church, Providence, Lacey Baker, the organist, has been sent to Italy for a three months' rest. Mr. Baker was formerly organist and choirmaster of Calvary Church in Fourth avenue, New York.

Voigt—Ernest R. Voigt, formerly of G. Schirmer, New York, and now associated with the London branch of this American firm, was married to Harriet Isabel Adams at St. Mary Boltons, London, on Friday, May 29. Mr. Voigt is a nephew of Rudolph E. Schirmer, president of the firm.

Van Der Veer—Nevada Van Der Veer, the mezzo contralto, having returned from a successful tour, is preparing to leave New York for her Summer vacation at Otsego Lake, N. Y. A number of next year's festivals will have as a soloist this singer, who has appeared in some twenty-four different festivals.

Schumann-Heink—Mme. Ernestine Schumann-Heink confessed before she sailed for her season at Bayreuth, on June 16, that she had just passed—on June 14—the fifty-third anniversary of her birth. She is now the grandmother of seven children, the youngest, a girl, a daughter of Hans Schumann-Heink, having been born early this month in California.

Nielsen—Alice Nielsen has been one of the first to respond to the lure of New York in the Summer, and for the first time in fourteen years has given up her usual trip to Europe. Miss Nielsen has engaged the suite she frequently occupies at the Hotel McAlpin, and, with her secretary, will make the McAlpin her headquarters during much of the Summer, with occasional visits to friends at their country places for week-ends.

Rogers—Francis Rogers, the baritone, believes that the reason why most singers get fat is that they do not take enough physical exercise to counteract the generous diet that they all allow themselves. Mr. Rogers advocates exercise in the open air whenever it is possible, and is an ardent tennis "fan" in the Summer and a persistent pedestrian in the Winter. When the weather is bad he betakes himself to the gymnasium.

McCue—Espousing the cause of the American creative musician, Beatrice McCue, the contralto, will next devote her programs to songs by American composers, barring cases where foreign songs are specifically demanded. Up to the present time Miss McCue has chosen songs by Bond, Mary Helen Brown, Branscombe, Carpenter, Chadwick, Cadman, Campbell-Tipton, Gilberté, Grace G. Gardner, Hyatt, Eber C. Hamilton, Huhn, Homer, William Lester, Nevin, Park, Spross, Wilson G. Smith, Scott, Thayer, Ware, Woodward and Ward-Stephens.



**W**HAT was the most embarrassing musical moment in your life? What "social blunder" made you long for complete self-extinction?

An entrant for the gloom trophy is Charles Hanson Towne's relation of a drawing room musicale where a young tenor was about to sing a ballad.

"I volunteered to turn the pages for the accompanist," he relates, "and I started to turn one page just as the singer attacked a high note."

"Presto! The music scattered all over the floor and left the singer stranded on that high note."

"What happened afterwards I never knew, for I oozed out of that drawing room and fled."

\* \* \*

Victor Herbert did not lose his Celtic sense of humor when he gazed at the instruments of the London surgeon who had cut out this famous composer's appendix.

"I no longer have a full musical equipment," he said to the doctor, "since you removed my G string."

\* \* \*

A newspaper joke smith has concocted the following:

She (musical)—Do you like Grieg?

He (unmusical)—Don't think I've ever tasted it.

The recipe for this quip is extremely simple. Just take a different ingredient and you can make a new blend in your own home, one that will be no less amusing.

For instance:

She (high brow)—Do you like Beethoven sonatas?

He (low brow)—Don't know—I've never smoked them.

Isn't it easy! Try it on your own chafing dish.

\* \* \*

At the close of the première performance of a recent operatic novelty, one particularly unimpressionable operagoer was observed beating his palms together vehemently.

"What are you applauding for?" asked a friend.

"To show how thankful I am that the curtain is down at last," he replied.

\* \* \*

While the American golfers did not succeed in capturing the English amateur championship title, one of their number, "Chick" Evans, has won the title of "The Chopin of Golf," bestowed upon him by an English writer.

The game he played is like the music Chopin wrote, says this authority.

There is the same mastery of technic,

the same subtlety of ornament in the execution, and the lithe head, the graceful swing, the eloquent droop of the figure recall the haunting cadences of the Polish composer.

The inquiry is now made, by the London *Telegraph*, who is the "Handel of hockey," the "Mozart of cricket," who the "Wagner of tennis," the "Verdi of football"—oh, why not complete the list yourself?

\* \* \*

There are nine in the Cathedral choir, says a Chataqua program, four ladies and four gentlemen and a pianist.

Merely a variant to the old classification which divided humanity into men, women and tenors.



How Wilhelm Bachaus Spent His Nursery Hours

This department's suggestion of last week that Richard Strauss be made municipal director of noises in a proposed new movement at Syracuse, N. Y., has called forth the following:

"I nominate Scriabine as director of noises in Syracuse, N. Y. About six years ago I heard his 'Poème d'Extase,' played by the Russian Symphony Orchestra. In it he qualifies for the job."

SARAH CAUSELAND.

York, Pa., June 20.

\* \* \*

Another reader, who signs himself "Emkay," makes this contribution:

"Your story about the girl who thought the Dvorak 'Humoresque' was entitled 'Mischa Elman,' reminds me of an experience I had in the player-piano department of a Newark department store the other day.

"Came a stout, blustering woman who asked the clerk at the music-roll counter for 'Victor Hugo's Badinage.'

"Pardon me," I ventured to interrupt when I saw the clerk shake his head negatively, 'perhaps you mean Victor Herbert's Badinage.'

"Oh, yes," she blushed, 'I knew it was Victor Something.'

\* \* \*

Charles J. Ross gives vaudeville the "third degree" in the *Sunday Magazine* and tabulates the secret tricks which make variety audiences laugh, applaud or cry.

Let us do the same service for young aspirants in the musical field.

Below is the mere beginning of a list of "sure fire" applause winners on the concert platform:

1. When a violinist plays the Dvorak "Humoresque."
2. When a singer sings "Annie Laurie" or "Comin' Thro' the Rye."
3. When a composer accompanies an artist in one of his own songs.
4. When a singer plays her own accompaniment for an encore.
5. When a coloratura sings a duet with a
6. When an artist is presented with flowers after a group of numbers—encore assured!

Are there any amendments?

\* \* \*

As Alma Gluck is a householder of Mt. Vernon, N. Y., her recent marriage to Efrem Zimbalist won her a place in the "Mt. Vernon Mutterings" of the New York *Tribune's* "Gotham Weekly Gazette."

Says this correspondent, in the "Gazette's" imitation of rustic newspaper style: Alma Gluck of here who left for Europe and other parts, a while back was marry'd in London, Eng., last week. The groom is a foreigner and plays the fiddle. Congrats Al & groom.

\* \* \*

"Samantha, what's that chune the orchestra's a-playin' now?" asked an upstate visitor in a New York café.

"The program says it's Choppin', Hiram."

"Wall—mebbe—but ter me it sounds a deal more like sawin'."

\* \* \*

A reader in New Albany, Ind., testifies as to a certain Mrs. Newly-Riche, who had been invited to an exclusive private musicale at the home of one of the socially elect.

It was her first appearance in the coveted circle and she was anxious to justify her presence among aristocratic music lovers by seeming well informed in matters musical.

So she ventured a remark when all had become still, after the polite applause for the beautiful singing of the baritone star of the occasion.

Leaning toward him eagerly and making herself as conspicuous as possible, she said:

"Oh, Signor Deepstone, I am so interested in the English composers; won't you please sing something by Sir John L. Sullivan?"

\* \* \*

The war on "fakes" is interrupted by no mediation conference, as *Observer* reminds us. Simultaneously, the music teachers waged war against "fakes" at Saratoga, the physicians did the same in convention at Atlantic City and the advertising men at Saratoga.

\* \* \*

"How was your big aria received?" asked one oratorio star of another.

"When I sat down they said it was the best thing I ever did," was her reply.

Mabel Garrison in Concert at Cleveland Club

Mabel Garrison, the coloratura soprano of the Metropolitan Opera House, appeared at the concert given at the Country Club, Cleveland, O., on June 11. The other artists on the program were Lambert Murphy, tenor, and Annie Louise David, harpist. Miss Garrison has been engaged by the Metropolitan to sing leading coloratura rôles next season, but she will appear in concerts before and after the opera season. Miss Garrison is under the exclusive management of R. E. Johnston.

## AMERICAN TRAINED SOPRANO ON FIRST EUROPEAN VOYAGE



Grace Bonner Williams, Popular Boston Soprano, Aboard the "Cincinnati"

BOSTON, MASS., June 6.—Grace Bonner Williams, soprano, one of Boston's foremost concert and oratorio singers, and whose success as a concert artist is national, has completed her season's work and sailed from this port on June 2, on the *Cincinnati*, of the Hamburg-American line, to enjoy an extensive visit abroad.

Mrs. Williams, born in New England, is another prominent artist who received her musical education solely in America. She is now making her first European trip. While abroad, in addition to her itinerary of pleasure travel, she has engagements for several concert appearances, and she will also do some coaching and song research work in Paris. Mrs. Williams will remain abroad until some time late in September, when she is due back in America to fill her concert engagements here.

The above "snapshot" was taken on the deck of the *Cincinnati* a few minutes before her sailing, and the bouquet of roses which Mrs. Williams holds is only a fragmentary part of the perfect floral bower into which her many friends had converted her stateroom. W. H. L.

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## SARA GUROWITSCH

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### HARPIST

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### SOPRANO

## GRETA TORPADIE

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\*\*\*\*\*

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## Asks Fellow Concert Artists to Make Propaganda for American Composers

Florence Hinkle Tells How Singers Can Help the Cause by Never Using Foreign Songs When One by a Native Musician Can Be Substituted with Credit—Her Opinion of Ward Stephens's Songs—Her First Opportunity for Professional Singing

**D**ISCOVERED! A prima donna who has none but kind words and appreciative comment for her sister artists.

To those who have had but slight acquaintance with this *genus homo* the discovery may not be of epoch-making importance. But any one whose vocation has been cast more or less with musical artists will appreciate the distinction.

The unusual singer in this case is Florence Hinkle, an artist who has steadily forged her way to the artistic forefront, and to whom comes to-day all the "big plums" in the way of concert engagements. And the discovery was effected during an hour's conversation which the soprano had last week with a MUSICAL AMERICA man.

Miss Hinkle has implicit confidence in the prevailing school of concert artists in this country. She mentioned by name any number of singers and teachers who can take their places among the best in the world.

"The tendency in musical matters today," she observed, "is toward things

American. The campaign which John C. Freund and MUSICAL AMERICA are waging is well advised, and I am intensely interested in every phase of it. But much is to be accomplished before we can feel that we have placed the American musician where he rightfully belongs and I am glad of this opportunity to make a plea to my fellow concert artists.

"Undoubtedly the American composer is coming into his own, but there still remains a prejudice against him, which I think should disappear. This is my plea: When the concert singer is looking for songs let him not take one by a foreign composer unless after diligent search he is convinced that there is none by an American that can be substituted for it with creditable results.

"If this policy were pursued generally I am certain we would find concert programs heavily weighted with native creative examples. Naturally the classical recital program must retain its conventional form, but every singer has countless opportunities to advance the interests of the American composer, and I am strongly in favor of a propaganda along these lines.

"Think how public sentiment can be created in this way! And the best part of it is that the musical public all through the country likes the songs that express the American spirit or that emanate from our own musicians. If there ever existed a prejudice in favor of songs by foreigners on the part of our concert audiences I fail to perceive it to-day.

### The Songs of Ward Stephens

"In my own case I believe I have discovered an American whose songs represent the highest type of musicianship. He has an enviable reputation abroad and yet seems to be so little known by us for his real worth. I refer to Ward Stephens. Here is a man who spent years of his life in Europe studying under the world's greatest masters, such as Saint-Saëns, Massenet, Brahms and others. Then he returned to his own country at a time when the craze for foreign things in music was at its height. That, I believe, explains why he is not better known by us to-day.

"In his music I have discovered that Mr. Stephens has an ideal, an artistic conscience and with a master hand he has written striking settings for many beautiful poems.

"So many composers entertain the hopeless idea that to write a bit of pure melody in a song is amateurish, and as a result the singer is confronted with pages of mathematical problems, when the heart is crying for real music—an honest tune. Of course, I do not refer to cheap tunes of the so-called popular music, but to beautiful themes that not only depict the poems but make an appeal.

"And in this respect I contend that Mr. Stephens's songs are a model for our composers. I never give a recital without including at least one of them. Where will you find a more beautiful bit of melody than his 'Rose's Cup,' or a more sparkling song than his 'Summertime,' or a quainter bit than his 'Be ye in love with April-tide,' or a more seductive atmosphere than is characteristic of his 'Hour of Dreams'?

### Campaign to Help Composers

"But our composers will never receive their just recognition until we singers institute a concerted campaign to help them. I have made it a point always to give a careful examination to every song by an American that comes to my hands. There is always the possibility of striking gold and no artist can afford

to miss an opportunity of introducing songs of genuine merit."

Miss Hinkle was then confronted with the inevitable question. Had she become victim of the lure of the opera stage?

A quizzical smile, a moment's reflection and then the answer, "No—not yet. The concert public has been loyal to me and I plan to return that loyalty so long as I am able.

"While the invasion of opera singers into the concert field has worked a hardship on the average concert artist, I am convinced that the field still offers a profitable future for young singers of genuine talent."

Miss Hinkle recalls her first opportunity to do professional singing. "It was just after I had been graduated from high school in Philadelphia," she related. "With one of my chums I went to New York one day when Joseph Pache was conducting voice trials to select a soloist for one of his concerts. I hap-

pened to be the successful candidate and that marked my début as a concert singer."

### To Lecture on Music Study in France

CHICAGO, June 22.—Ernest Briggs announces that the Briggs Musical Bureau has arranged with the Comité France-Amérique for a series of lectures on the advantages of the study of music in France by American graduates of conservatories and independent teachers. These lectures will be given by Claude Michelon. The Comité France-Amérique was organized in 1909 for the purpose of developing economical, intellectual and artistic relations between the New World and the French nation. M. R.

### Christine Miller to Sail on "Imperator"

From the National Saengerfest, which will be held at Louisville on June 24 and 25, Christine Miller will go directly to New York from where she will sail on the 27th for Germany aboard the *Imperator*. Miss Miller expects to remain in Europe for three or four months, resting and coaching in répertoire with German masters.

The members of the Phoenix, Ariz., musicians' union have organized a band of twenty-five men and as soon as the final details have been disposed of the American Federation of Musicians' Band will take its place among the musical organizations of the city. Fred Alden has been chosen as the conductor.

## Marian Wright Powers

Coloratura Soprano

Kansas City Times-Star.—(After Mde. Powers appearance with Kansas City Symphony Orchestra.) "The difficult number, Ophelia's Mad Scene from Thomas' 'Hamlet,' was sung admirably, but her well controlled coloratura soprano in 'Caro Nome,' the pleasing 'Rigoletto' aria, gained her the greater applause from her delighted hearers. Her high notes recalled Tetrazzini to her hearers yesterday."

Joplin Daily Globe.—"A program of comprehensive character, including songs classical and modern, as well as operatic arias, florid and otherwise, revealed Mde. Powers as the possessor of a pure soprano of great range and fine quality. Her vocal technic is well developed, her scales and trills being rapid, sure and even, so that the floritura with which some of her numbers abounded, were delivered with polished ease and assurance. What is more important, the rendition of her songs was marked by a strong intelligence and genuine dramatic feeling. The entire upper range is brilliant and beautiful, and the extremely high tones were taken and held without the slightest appearance of effort."

Joplin Daily Herald.—"Mde. Marian Wright Powers's concert at the New Joplin Theater last night was an artistic success. Her coloratura soprano voice is singularly effective, combining sweetness and strength in striking degree, and brought instant applause. Her interpretation of her numbers displayed an exceptional emotional quality."

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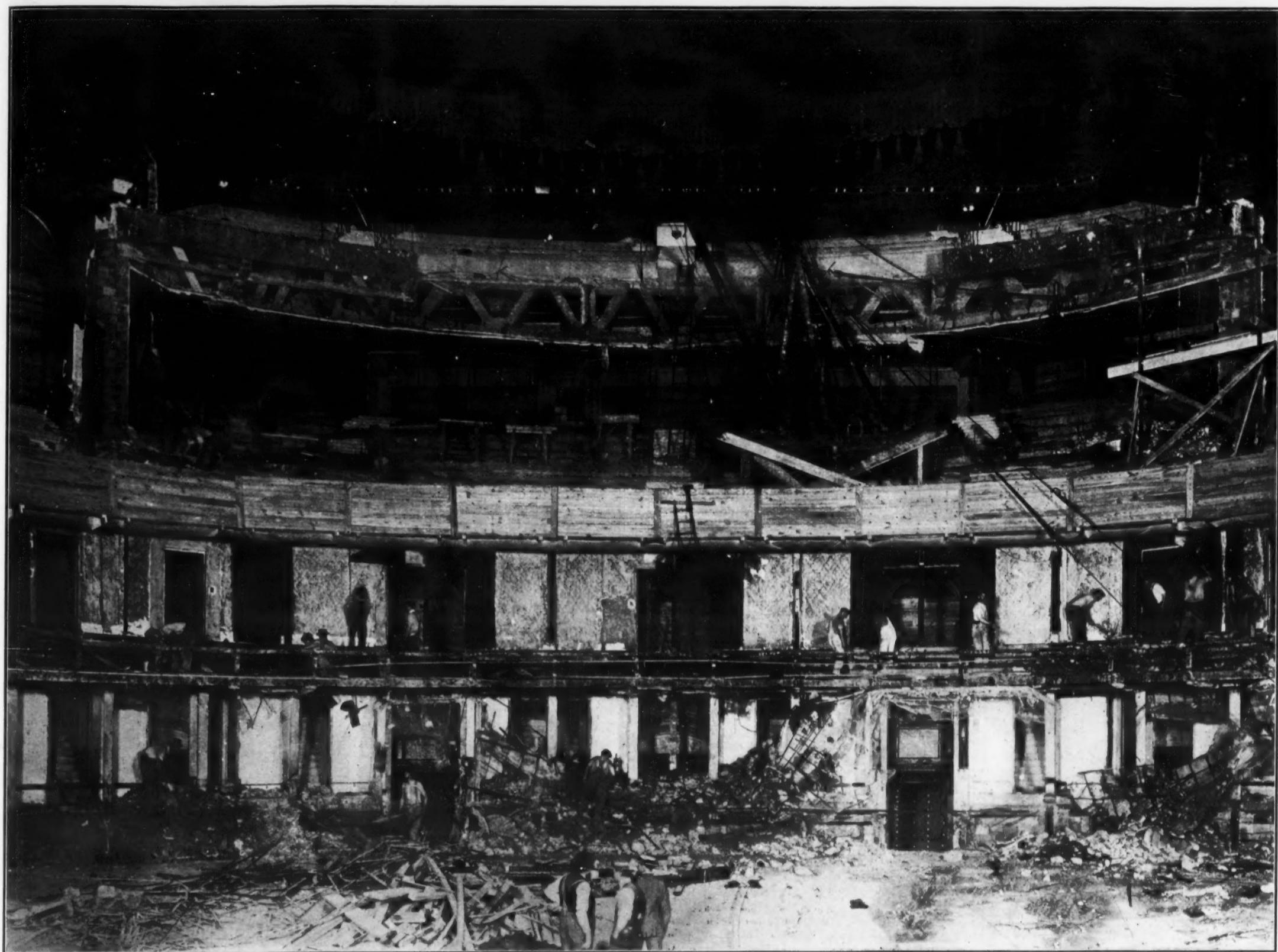
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Interior of Century Opera House During Process of Rebuilding to Add 1,000 Seats

A BOUT a year ago MUSICAL AMERICA printed a futuristic picture of the interior of Carnegie Hall during the process of its renovation. Less puzzling but equally a transformation is the above view of the interior of the Century Opera House, which looks as if it might have been hit by a cyclone, or as if it had been partially burned out.

**William C. Carl to Make Annual European Trip**

William C. Carl, the organist, will sail for Europe on the *Rotterdam* next Tuesday, June 30, for his annual European

trip. Dr. Carl goes to Paris to visit the Guilmant family, and a number of entertainments have been planned in his honor in that city. From there he will go to Switzerland to remain several weeks on the mountains above Montreux

Actually, the Central Park West house was photographed while in the throes of its remodeling to hold 1,000 more seats. The entire auditorium is being rebuilt, at a cost of \$150,000, almost enough to build a couple of ordinary theaters. The details of the extensive alterations in the building were printed in the April 11 issue of MUSICAL AMERICA.

on the shore of Lake Geneva. A tour will follow, extending to London, and he will return the latter part of September. Dr. Carl will make a search for novelties for next season, and expects to increase his répertoire largely. At the old First Presbyterian Church Harold Vincent Milligan, a post-graduate of the Guilmant Organ School, will officiate at the

organ Sunday mornings and play the Monday evening recitals. Edward Louis Lake, of the class of 1914, will play at the mid-week services, and Henry Seymour Schweitzer, a post-graduate of the school, will act as secretary during the Summer. The two organs at the old First Church will be remodeled during Dr. Carl's absence abroad.

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## EXAMINATIONS END TERM AT MALKIN MUSIC SCHOOL

Prominent Teachers as Examiners in System of Tests Founded on That of Paris Conservatoire

On Saturday afternoon, June 13, the Malkin Music School held its first of a series of formal examinations with which the first semester of the year closed. The examination in the various departments continued throughout the week, as there were a large number of pupils reporting for the examination. The system of examination initiated by Mr. Malkin at the school is a direct reproduction of that employed at the Paris Conservatory.

The first division to be examined on Saturday was that comprising the pupils of Mr. Malkin. The board of examiners consisted of Mr. Malkin, the director of the school; Pietro Floridia, head of the vocal department; Joseph Pasternack, the operatic conductor; Arnold Volpe, head of the violin department; Maurice Kaufman, violinist and teacher; L. Rudie, of the cello department; Mr. Persin, in charge of the harmony department, and Albert Becker, lecturer on history of music.

The playing throughout displayed qualities which reflected the able and

conscientious work of Mr. Malkin. The interpretations were of an exceptionally matured nature, the technical points were well taken care of and the policy of having the pupils play, as pursued at the Malkin school, showed its good results by the absolute poise and control exhibited by the players.

Ada Becker, member of the faculty and assistant of Mr. Malkin, gave a recital of her private pupils at her home in Brooklyn on Sunday afternoon, June 14. Some of the pupils that were heard were the Misses Rose Sacks, Roda Harrison, Anna Biederman, Clara Kapelner, Louise Lyons, Lucille Duckerman, Gertrude Rogall, Jennie Arenstein and Emma Bethill. Their playing was precise, intelligent and sympathetic and bespoke very careful preparation.

### Emmy Destinn Refuses Big Vaudeville Offer in London

LONDON, June 9.—The greatest salary ever offered to an artist in either opera or vaudeville was flatly declined this week by Emmy Destinn, the soprano, now at Covent Garden. One of the leading music hall managers of London persistently begged her to accept a week's engagement, after the Covent Garden season, at £1,500 a week, but the diva would not hear of it under any consideration. "I will never abandon the operatic stage, not even for a week," remarked the prima donna, "not because I underrate the vaudeville profession and the dignity it holds, but simply because I question the right of an operatic artist to intrude into a branch of the artistic profession from which its members have no possible chance to transfer their activities into the operatic field. Besides, I have had a long and strenuous season and by the time Covent Garden will close I shall take a rest in my chateau in Bohemia."

### Edna Dunham on Eleven Weeks' Tour of Oratorio Artists' Quartet

Edna Dunham, the New York soprano, has been engaged for an eleven weeks' tour through the States of Ohio, New York, West Virginia and part of Kentucky, with the Oratorio Artists' Quartet, of which the other members are Elsie Baker, contralto; George Carré, tenor, and Frederick Wheeler, baritone. The tour will also include part of Canada. Miss Dunham, who is now soprano soloist at the Church of the Divine Purity, New York, one of the highest paid solo positions in the city, leaves en route on Sunday evening, June 27, and will not return until the Fall, when she will resume her duties at the church and her regular concert work. Her concerts are under the direction of the Music League of America.



Photo by Charlotte Fairchild

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### BERLIN

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Royal Dadmun, the Popular Baritone,  
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Of the younger American singers now before the public, Royal Dadmun, the baritone, is one who has during the past Winter made a steady advance, having sung sixty concerts. Among them was the Spring concert at Carnegie Hall, New York, of the Schola Cantorum of New York, Kurt Schindler, conductor, after which he was engaged as baritone soloist of the Temple Emanuel, of which Mr. Schindler is choirmaster. He has made tours this season through the South and the West, winning particular favor as soloist with the Rubinstein Club of Washington, D. C.

On the occasion of his appearance in joint-recital with Mme. Namara-Toye at Aeolian Hall, New York, this Winter, he was received both by the press and public with much favor, the critical comments all singling out his intelligent delivery and interpretative ability, as well as his fine vocal gifts. Mr. Dadmun will be heard next season in concert throughout the country under the direction of the Music League of America.

Rose Bryant Wins Return Engagement at Briarcliff, N. Y.

Rose Bryant, the New York contralto, was heard in concert at Briarcliff, N. Y., on June 14. This was Miss Bryant's second appearance in this place and her work was so satisfactory as to warrant a return engagement in September. She was obliged to give double encores after each of her numbers.

**Indian Girl in a Bangor Recital**

BANGOR, ME., June 17.—An Indian girl, Sadie Rancho, from the Penobscot tribe, attracted much attention by her

singing last evening in a recital by the vocal pupils of Sara Peakes. Many members of her tribe came from Indian Island, seven miles distant, to hear her sing and they gave her hearty applause. Especially liked was the girl's singing of Cadman's "Far Off I Hear a Lover's Flute." The recital was pleasing throughout, good voices and careful enunciation being the rule. J. E. B.

**MARTIN'S SUMMER TOUR**

**Southern Recital and Redpath Bookings  
in Bass's Extra Season**

Frederic Martin, the basso, who has been under the management of Foster & David during the past season, recently appeared in Huntington, W. Va.; Staunton, Va.; Newark and Long Branch, N. J.; Brooklyn, N. Y., and for the third time in succession at the May festivals in Hartsville, S. C., at Coker College, and at Canandaigua, N. Y., with the Singers' Club. Mr. Martin has an active Summer before him, giving a recital on July 10 at the University of Virginia at Charlottesville, before the Summer school session at that institution, and he is engaged for an eight weeks' tour directed by the Redpath Lyceum Bureau, beginning on July 14, which necessitates his refusal of engagements for the Norfolk, Conn., Summer Festival and at Ocean Grove, N. J.

Recent phonograph records of Mr. Martin include Verdi's "O Tu Palermo" and Massenet's "Fleeting Vision" and the songs "Der Wanderer" of Schubert and "The Horn" by Flegier.

**"BROUGHT DOWN THE HOUSE"**

**Paul Dufault Literally Accomplishes the  
Feat in Australia**

MELBOURNE, May 23.—An unbroken string of successes marked Paul Dufault's recent tour of Australia and New Zealand. In each city in which he appeared, and the French Canadian tenor visited many, packed houses were the rule.

Wellington witnessed a curious accident which but served to emphasize the great popularity of Mr. Dufault in Australia. After the tenor had sung Agnes Holmes's "Noël" at his last concert in Wellington, the audience, numbering about 3,500, applauded until the walls of the building shook. Suddenly a part of the ceiling fell in and on the following day the papers called attention to the fact that Mr. Dufault had literally brought down the house. Despite the large attendance no one was injured.

After an extended tour of New Zealand Mr. Dufault and his company gave a concert in Melbourne and his reappearance in this city was hailed with delight.

**Beatrice McCue as "Elijah" Soloist at  
Bucknell University**

Beatrice McCue, the New York contralto, sang the solo part in Mendelssohn's "Walpurgis Nacht" recently with the Riverside Choral Society, preceding which she was heard in a miscellaneous program. On the fourteenth of this month she sang the solo part in "Elijah" at Bucknell University, Lewisburg, Pa. On both occasions her work was most enthusiastically received.

**Nina Picini, Soprano, Composer of Light  
Opera**

Nina Picini, known as a soprano of ability, has composed a light opera entitled "The Little Mermaid," which will

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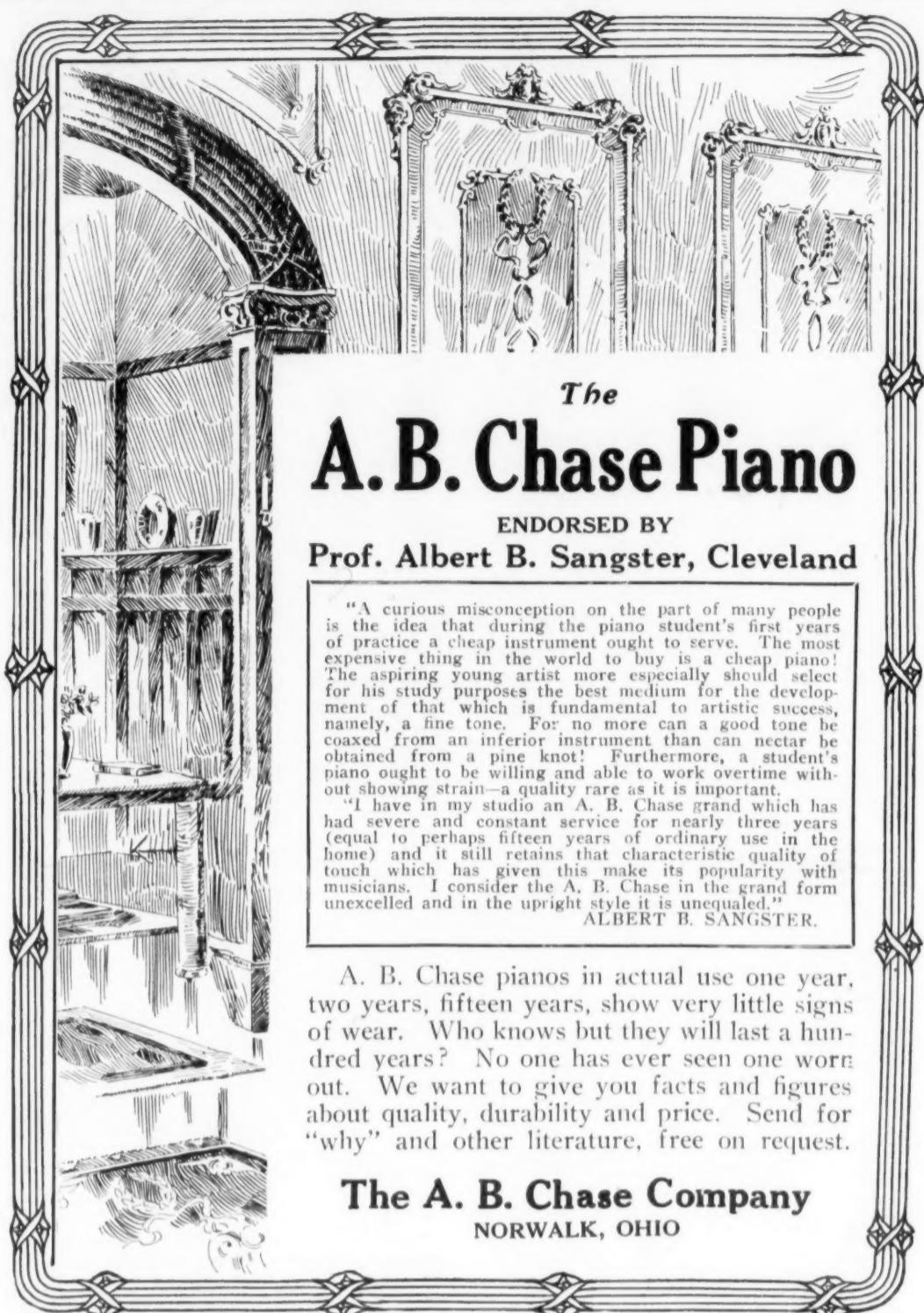
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NEW WILMINGTON, PA., June 16.—With Edna Dunham, soprano; Ahna Mautz, contralto; John Barnes Wells, tenor, and Marion Green, bass, as soloists, the Westminster Oratorio Club, William Wilson Campbell, director, gave an excellent performance of Handel's "Messiah" last evening at the Summer Pavilion, to an appreciative audience. The presentation under Mr. Campbell's able baton was a worthy one, the chorus acquitted itself with credit. There was also an efficient orchestra.

Miss Dunham proved herself an oratorio singer of marked ability in her singing. Her delivery of the recitative "There Were Shepherds" and her "Come Unto Him" was imbued with emotional feeling and won her continued applause. Miss Mautz and Mr. Green were likewise received with enthusiasm for their work, while Mr. Wells scored heavily in his solos, his singing of the "Thou Shalt Break Them" winning him marked approval.

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## CHICAGO MUSICAL COLLEGE HAS ITS 48TH COMMENCEMENT

**Medal Winners Soloists in Year's Closing Concert—Voice, Violin and Piano Represented in Well Performed Program**

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, June 22, 1914.

ONE of the oldest music schools of the country, the Chicago Musical College, had its forty-eighth annual commencement and concert last Tuesday evening at Orchestra Hall.

The diamond medal winners in the piano, violin and vocal departments of the college were the soloists and Karl Reckzeh conducted the college orchestra.

There were representatives of the teachers' certificate, graduating, post graduate and artists' classes among those who made appearances, and of especial note was the almost faultless singing by Hannah H. Rubin of the "Mad Scene" from Donizetti's "Lucia di Lammermoor," and also the artistic performance of the Beethoven "Emperor" Concerto for piano by John A. Wiederhahn.

Miss Rubin possesses a very well developed, high soprano voice, of limpid quality, of great flexibility and of wide range. Mr. Wiederhahn made a remarkable showing in his interpretation of the first movement of the Beethoven Concerto. He is sure of technic, sound in musical understanding and reposeful in manner.

Sylvia Bargman in the first section of the Arensky Concerto in F Minor, for piano; Frances Louise Grigsby in the opening division of the A Minor concerto, by Hummel, and Florence D. Bettrey, representing the artists' class in the Grieg concerto, were the other pianists among the performers. The classes of Sametini in the violin department brought forth Frances L. Poser, in a concerto by Tartini in D Minor, accompanied by Dr. Louis Falk on the organ, and Stanley A. Church, in "Fantasie

de Concert," by Rimsky-Korsakow. Both played with a high degree of skill.

Ruby Lyons, a dramatic soprano, was heard in "Elsa's Dream" from "Lohengrin" and Fleeda Newton Alberti in the "Gerechter Gott" from "Rienzi," in which she made a fine impression.

As usual, the address to the graduates was delivered by the Hon. Richard S. Tuthill. Then followed the conferring of the degrees and the awarding of the medals, diplomas and certificates to the several hundred students who had completed the various courses. The faculty headed by Dr. F. Ziegfeld was assembled on the stage.

The Summer term of the Chicago Musical College will open June 29. Members of the faculty of both the preparatory and advanced departments and directors of the departments will be in attendance throughout the term. Lectures and musicales have been arranged to take place in the Ziegfeld Theater, beginning Saturday morning, June 27. Members of the faculty and students of the college will provide the programs. Lectures by Felix Borowski, Maurice Rosenfeld and Harold B. Margott have been arranged to supplement courses of instruction. A program of original compositions by pupils of Felix Borowski, director of the department of composition, will be given July 18.

### Chicago Musicians Abroad

A greater number of Chicago musicians than usual will spend their Summer vacations in Europe this year.

Adolph Muehlmann and his wife and daughter will make an extended tour beginning in Italy and including a visit to Bayreuth. Karleton Hackett and his family will also spend some time at Bayreuth. Mr. and Mrs. Leon Sametini have planned a tour of Italy, Austria, Germany, England and France, and Mr. and Mrs. O. Gordon Erickson, Mr. and Mrs. Walter R. Knupfer, Mme. Ragna Linne, Georgia Kober and several others intend to pass a part of the Summer across the water.

The American Conservatory of Music held its twenty-eighth commencement concert and exercises at Orchestra Hall last Thursday evening and a program of eight musical numbers was presented, an orchestra, under the direction of Adolf Weidig, assisting. John J. Hattstaedt, president of the conservatory, awarded the degrees, medals and other distinctions.

One of the interesting programs given before the General Federation of Women's Clubs was that presented by Nelle Bryant, soprano, and Adah Roper Harris, of Des Moines, pianist, last Monday afternoon. Miss Bryant sang several songs by La Forge, an aria from Mascagni's "Cavalleria Rusticana" and "I Love You, California," by Frankenstein. Miss Harris was heard in several salon pieces by MacDowell and Leschetizky. William Lester was the accompanist.

### Rudolph Reuter in St. Louis

According to the St. Louis *Republican*, the Chicago pianist, Rudolph Reuter, scored a distinct success at the recent concert of the Violinists' Guild in that city. The Adolf Brune Sonata and that of John Alden Carpenter came in for a share of the unstinted praise. Mr. Reuter is to conduct a Summer session at his studio in the Chicago Musical College, beginning June 29. After the first of August he will motor to New Hampshire, as he did last Summer, to spend his vacation in the White Mountains.

Paul Tietjens, the American pianist and composer, of Berlin, was in Chicago this week en route to St. Louis where he will remain a week. He will then go to New York and sail for Berlin.

MAURICE ROSENFELD.

### Birdice Blye in Europe

Birdice Blye, the distinguished pianist, of Chicago, is at present in Europe on a five months' tour during which she

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will fill some concert engagements and also visit the Wagner festivals at Munich and Bayreuth. Before sailing Miss Blye played at several musicales in and near New York. She will open her next season in the United States in November.

### New Quarters for Fox-Buonamici Piano-forte School

BOSTON, June 20.—The new Wesleyan Building, at No. 581 Boylston Street, Copley Square, has been chosen as the home of the Fox-Buonamici School of Pianoforte Playing. This school, which has outgrown its quarters in the Steinert Hall Annex, will use the sixth floor of the Wesleyan Building for the office of

the registrar, practice and lesson rooms. The concert hall will be on the ground floor. The change to the new quarters will be made in mid-Summer, immediately after Mr. Fox closes his session of the Summer school.

W. H. L.

### Boston Pianist Sails for Summer Abroad

BOSTON, June 20.—Enrico Baraja, the piano teacher and composer of this city, is sailing to-day from New York on the *Princess Irene* for a Summer of rest in Europe. He will spend the greater part of his time in Italy, making a short tour through France, Switzerland and Germany in the late Summer. He will return to his work here the first week in October.

W. H. L.

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## PIANIST, TEACHER AND MANAGER

Three Occupations of Carolyn Willard, Chicago Pianist, During Next Season

CHICAGO, June 19.—Among the most active of Chicago pianists is Carolyn Willard, who confined herself more closely to pedagogical work than to concerts during the past season. She is one of the most enthusiastically interested teachers in the Middle West. Her work is progressive and she attracts pupils from all over the United States. Miss Willard acquired most of her education with Mrs. Fannie Bloomfield Zeisler, to whom she looks as artistic mentor and advisor even to this day.

She presented three programs last month given by her pupils, Veda Roe, a pianist and organist of Battle Creek, Mich., Elsie Simpson and Luella Sweet. These presented many classic and modern works in which we find the names of Arne Oldberg and Charles Wakefield Cadman among the American composers, and Erich Korngold, Arensky, Scriabine and Emil Frey, among the later European composers. Of her own work she imparts the information that she has a number of new things in her répertoire, including compositions by Blanchet and Bantock.

Next year she intends to resume her concert work and has already begun to book dates, being her own business manager. In Veda Roe she finds an able assistant and in Luella Sweet, a protégée of Amy Fay, Mrs. Theodore Thomas and Mrs. Zeisler, she has discovered a genuine pianistic genius. This latter young girl has been under Miss Willard's instruction for several years and has made wonderful progress. She is on the road to become a brilliant concert pianist.

Last year Miss Willard established a



Carolyn Willard, Chicago Pianist and Teacher

Summer school in her home city, Union City, Mich., on the St. Joe River, where she has a fine homestead, which occupies a prominent position in a large area of ground. Here she will again open her Summer school, which will begin June 22 and continue for eight weeks, until August 14. Already pupils from Dakota and from other Western points have registered for this Summer session.

Miss Willard has a pleasing and engaging personality, her manner is vigorous and serious and her ideas on music and teaching are sane and authoritative. She impresses one with her strength of character.

### GRADUATES AT ANN ARBOR

#### Music School Sends Forth Thirty-two Young Musicians

ANN ARBOR, MICH., June 20.—The nineteenth annual commencement exercises of the University School of Music were held on June 18. In the absence of Director Stanley, who is spending the Summer in Europe, the diplomas were presented by William Howland, head of the vocal department. The occasion was of special interest in view of the fact that, after fourteen years, Mr. Howland severs his relations with the University School of Music to engage in independent work in Detroit. The exercises were presided over by Doctor F. W. Kelsey, president of the board of directors of the University Musical Society.

Unique among the work of the graduates was that of John Alexander Meldrum, who received a diploma from both the piano and organ departments. Mr. Meldrum has been totally blind since infancy, but in spite of this handicap has developed wonderful musical talent, and earlier in the year, gave complete graduating programs on both instruments. Dorothy Phebe Wines, of the piano department, has the distinction of being one of the few graduates of the school of music who have received their entire instruction from the school. Marian Struble and Thelma Newell were gifted graduates of the violin department.

Diplomas and certificates were awarded to the following candidates:

Artist diplomas, Bruce Ditmas Bromley, Kathryn Darby, Esther Ellen Darrow, Helen Marr Kessell, John Alexander Meldrum, Thelma Ursula Newell, Genevieve May Sey-

ler, Marian Struble, Angelia Roselthia Sweet, Kenneth Neville Westerman, Dorothy Phebe Wines. Normal diplomas, Laura Mathilda Borg, Martha Dilworth, Lois Campbell Douglas, Lucille Young Farris, Marie Kellogg, Delle Wickizer Perry, Helen Gertrude Seymour. Public school certificates, Lulu Margaret Allen, Mrs. Elizabeth Campbell, Lucy May Canon, Alice Louise Chapman, Grace Anna Curry, Iva Marie Dunbar, Emma Louise Freeman, Ethel Mae Pinney, Cecile Mae Pratt, Lela Mae Preskey, Hester Hopkins Robinson, Adelaide Shepherd, Florence Julia Staiger, Marie Agnes Taylor.

C. A. S.

### NEW PEABODY INSTRUCTOR

#### Director Randolph Announces Appointment of Max Landow, Pianist

Harold Randolph, the director of the Peabody Conservatory of Music, Baltimore, who has been motoring through the State of New York, arrived in the city on his way to his Summer cottage at Northeast Harbor, Me., where he will remain until the latter part of September. He was accompanied by his wife and his pupil, Edward Mum Morris, the young pianist who has been engaged as soloist by the Boston and the Philadelphia Symphony Orchestras. While in New York Mr. Randolph announced the appointment of Max Landow, the celebrated German pianist, as a member of the Peabody Conservatory faculty. Mr. Landow made his début as a concert pianist in Berlin in 1897, after which he was taken to Paris by the celebrated French pianist, Eduard Risler, and for some time had the distinction of being that master's only pupil. He also received special instruction under Karl Klindworth and was appointed in-

structor on the staff of the Stern Conservatory, a position which he held for some years.

Harold D. Phillips, the head of the organ department of the Peabody Conservatory, has accepted an invitation to become organist of the First Church of Christ Scientist at Roland Park, Baltimore, and will take up his new duties in September. Mr. Phillips, with his wife and children, is at present in London.

Another appointment of interest is that of J. Atlee Young, one of the talented young pupils of the conservatory, who has accepted the position of organist and director of the First Baptist Church of Augusta, Ga. The negotiations for both of the organ positions were conducted through the Baltimore Choir Bureau of which Frederick R. Huber is manager.

The Teachers' Appointment Bureau of the Peabody has also announced the appointment of Mortimer Browning, a graduate of the conservatory, as teacher of organ and piano at the Greensboro Female College at Greensboro, N. C.

During her stay in Bayreuth this Summer, Mme. Schumann-Heink is to sing there for the first time a ballad written by Siegfried Wagner, son of Richard.

### AUSTRALIA SEEKS MUSICIAN

#### Conservatorium of Music to Be Established in New South Wales

A conservatory of music is shortly to be established in New South Wales, Australia, under the authority of the Minister of Public Instruction. Applications are invited by the Agent General for New South Wales from candidates qualified to fill the post of director. It is announced that candidates must be thorough practical and theoretical musicians, and preference will be shown to those experienced in orchestral and opera work. The appointment will be in the first instance for five years, and the salary will be about \$6,000 per annum.

George Henschel, the famous singer, conductor and composer, was knighted on June 21 by King George. Joseph Beecham, who has financed the musical undertakings of his son, Thomas Beecham, was made a baronet.

The Rubinstein Choral Club of Brockton, Mass., Mrs. Nellie Evans Packard, director, gave its final concert of this season on June 10, in Brockton. The various numbers were well received.

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-Falk Photo.

## NEW MUSIC—VOCAL AND INSTRUMENTAL

FROM the press of Elkin & Co., Ltd., London, come the two final movements of Cyril Scott's "Pastoral Suite" for piano and a Cavatina for the same instrument.\*

The movements from the Suite are a Rondo, one of those shifting and fascinating movements which this brilliant English composer knows so well how to write, and a Passacaglia. The last-named is a good example of the infusing of new life into an old form. It has a jolly theme, with a breath of "merrie England" in it, and the treatment which Mr. Scott gives it is interesting and novel. It is striking in its harmonic dress and should be engaging in performance.

In the Cavatina we have a fine *Andante Sostenuto*, free in scheme, yet definite in conception. Mr. Scott changes his time so frequently that he has indicated the changes not in the usual way, but by placing the signs 2/4 or 3/4 at the beginning of the measure, directly above the staff, instead of in the usual place. He also places no time signature at the opening of the piece.

\* \* \*

THE Boston Music Company, which has in its catalogue so many of Ethelbert Nevin's compositions, has recently issued one of his posthumous works, "Chanson d'Automne." It is a setting of Verlaine's "Les sanglots longs" for a low voice, violin and piano.†

In some respects it is typical of the later work of the popular American. It contains phrases which suggest the finely felt first part of his song, "Mon Désir," and also others which are less distinctive. Nevin, familiar as he was with the French language and its literature, was hardly able to throw himself into the spirit of that nation's poetry when it came to expressing it in tone. If there is one poet whose verses require an atmospheric, impressionistic musical treatment it is Verlaine. This Nevin was unable to provide. His music here is German to the core—as is most of his music—and in spite of its melodic beauty it is not especially appropriate. The song opens with recitative phrases for the violin unaccompanied, followed by the entrance of the piano. It continues in this way for a page or more. Then the voice enters, accompanied by the violin alone, with double-stopping in sixths and

"Rondo," "Passacaglia," Two Movements from the "Pastoral Suite." For the Piano. By Cyril Scott. "Cavatina." For the Piano. By Cyril Scott. Published by Elkin & Co., Ltd., London. G. Ricordi & Co., New York. Price 60 cents each.

†"Chanson d'Automne." Set for a Low Voice, Violin and Piano. By Ethelbert Nevin, op. posth. Published by the Boston Music Company, Boston, Mass. Price 60 cents net.

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## LEO SLEZAK THE GREAT DRAMATIC TENOR

"Slezak's recital was a sensational success."—Glenn Dillard Gunn in the Chicago Tribune, Jan. 26, 1914.

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thirds, for the most part—characteristically German as all musicians recognize. The voice stops and a postlude for violin and piano completes the song.

The scheme is ambitious and artistic. That Nevin's musical speech was not the one to reflect the feeling of the great French lyric poet was surely not his fault. In his day there were few composers who could.

There is an English translation by M. Louise Baum as well as the original French poem.

TWO new Schirmer songs of value are Stanley R. Avery's "I Saw the Moon," for medium voice, and T. Tertius Noble's "The Shepherd," a sacred song, also for medium voice.‡ Mr. Avery's music has emotional worth and is well expressed. Mr. Noble has written here one of the best songs he has published in a long time. It has real devotional feeling and is effectively conceived. Mr. Noble would do well, however, to write organ parts for sacred songs and not piano parts, for in America sacred songs are not often sung anywhere but in church.

BOOSEY & CO. have advanced within recent weeks a number of songs for solo voice with piano accompaniment.§ Roger Quilter's "Blossom-Time" is admirable; Wilfrid Sanderson has a song "dedicated to the memory of Stephen Adams," called "Friend o' Mine," and Cuthbert Wynne is represented by a song, "Waiting," which begins well, but develops into the regulation "bad ballad" before the final pages are reached.

There are also Oskar Borsdorf's "Blackbird and Thrush," Wilfrid Sanderson's "Lorraine," one of his worst efforts; Ralph Cox's "Forget," Vernon Eville's "Thy Valentine," and "Audacity," the latter rather cleverly done.

A MONG new serious works for violin and piano, in the manner of a sonata, where both have an equally important part, Gustave Samazeuilh's "Fantaisie Élégiaque," published by Durand in Paris, must be accorded a high place.||

M. Samazeuilh is far too little known and appreciated in America. He has written music that has individuality and has written in many forms. Even his fine songs have been neglected, and it is to be hoped that some serious artists will espouse his cause in the near future.

This work is a true phantasy, free in form, yet logically developed. The manner in which it is set for the instruments is admirable. The elegiac note is finely sounded, and all the resources of modern harmony are called in to intensify the mood. At the opening of the movement *Animé et gaiement* there are echoes of the Rhinemaiden's chromatics; beyond that the work has originality and, what is more, beauty. Here is a modern Frenchman who has not thrown melody to the winds! The *Assez lent* section in C major is an inspiration, melodically potent, and the piano part is conceived in a masterly manner. There are not many works of this kind for the two instruments and violinists who do recital work are recommended to examine it.

‡"I Saw the Moon." Song for a Medium Voice with Piano Accompaniment. By Stanley R. Avery. Price 50 cents. "The Shepherd." Sacred Song for a Medium Voice with Piano Accompaniment. By T. Tertius Noble. Price 60 cents. Published by G. Schirmer.

§"NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT." Published by Boosey & Co., New York. Price 60 cents each.

||"Fantaisie Élégiaque." For Violin and Piano. By Gustave Samazeuilh. Published by A. Durand & Fils, Paris. Price Fr. 5 net.

The work is dedicated to Jacques Thibaud and Alfred Cortot, two French musicians who have achieved a reputation not only as solo performers but also as joint-recitalists.

WHAT cannot fail to be a useful addition to the library of young folks who like music is an "Historical Mother Goose," subtitled "A Jingle Book of Facts Told in Nonsense Rhymes."\*\* Ella Wheeler Wilcox, provider in days past of many tearful effusions, has written the verses, and capital verses they are, and Louis F. Gottschalk composed the music. In every case the thought of the lines is reflected in the music, which is properly simple. It is an altogether charming little volume and is most attractively gotten out by the Schirmer press.

NICHOLAS DOUTY, the Philadelphia tenor, has made a charming setting of Henley's "Silhouette." It is delicately harmonized with an occasional touch of modernity. The *appassionato* section is a bit Lisztian in line and the song on the whole is excellent.

Harold Sanford is the composer of a pleasantly melodious Album-Leaf for the piano which will be liked by amateurs. Will C. Macfarlane has arranged two of Rudolf Friml's piano compositions for the organ—the "Légende," MacDowellish in spirit, and the "Moment Religieux." They are suited to organ transcription, both of them, and should be much played.††

FOR male voices the Ditson press has recently put forward H. S. Thompson's glee, "Cousin Jedediah," arranged by George B. Nevin; Lee G. Kratz's "Since Pa Has Bought a Limousine," Giuseppe Dinelli's "There Be None of Beauty's Daughters" and T. Richardson's "Mary." All of them are light in character and are good numbers for college glee clubs.

The mixed voice novelties include Ross Hilton's arrangement of Charles Vincent's "Merry June" and Strauss's glorious waltz "Voices of Spring" ("Frühlingstimmen"), Caldicott's "The Haymakers," Herbert W. Wareing's stunning setting of Tennyson's "Break, Break, Break," by far the best piece of work by this composer which has come to the notice of the present reviewer, and J. C. Bartlett's "A Dream," which has been appropriately arranged *a capella*.

Three school issues are Paul Rodney's "The Clang of the Forge" and Jensen's "The Mill," both arranged by Ross Hilton and Schrammel's once popular march, "Vienna Forever," metamorphosed as "Away to the Woods," the work of G. F. Wilson.‡‡

FOR women's voices, three part, the Ditson press offers Gustave Lazarus's banal, "The Coming of Spring," the "Song of the Rhinemaidens" from

\*\*"Historical Mother Goose." A Jingle Book of Facts Told in Nonsense Rhymes. Music by Louis F. Gottschalk. Verses by Ella Wheeler Wilcox. Published by G. Schirmer, New York and London. Price \$1.25 net.

††"Silhouette." Song for a High (Or Medium) Voice with Piano Accompaniment. By Nicholas Douty. Price 60 cents. "Album-Leaf." For the Piano. By Harold Sanford. Price 50 cents. "Légende," "Moment Religieux." Two Compositions by Rudolf Friml. Transcribed for the Organ by Will C. Macfarlane. Price 75 and 50 cents each respectively. Published by G. Schirmer, New York and London.

‡‡NEW PART SONG FOR MALE AND MIXED VOICES. Published by the Oliver Ditson Company, Boston, Mass.

¶"NEW TWO, THREE AND FOUR-PART SONGS FOR WOMEN'S VOICES. Published by the Oliver Ditson Company, Boston, Mass.

Wagner's "Götterdämmerung" (a number that should be widely sung); Fritz Renger's obvious and undistinguished "Song and Echo"; "Anitra's Dance," from Grieg's "Peer Gynt," admirably arranged by Lucien G. Chaffin; "Annie Laurie," arranged by A. H. Ryder, though the title-page incorrectly states "arranged by Ross Hilton"; Gaston Borch's lyrical "A Summer Day," Arthur W. Marchant's "Summer's Good-Bye," George B. Nevin's "When Portia Sings," Ross Hilton's arrangement of Charles Vincent's commonplace "Merry June," and "Three Summer Songs," by W. W. Gilchrist.

Dr. Gilchrist, who is one of the most learned of America's older composers, has chosen Walt Whitman's "We Two Together" as the poem for his first "Summer Song." However, it is not, as a matter of fact, a Summer song, and the composer has totally missed the idea of the poem. Whitman's verses are impasioned, filled with all that frenzied ardor which he was given to pour into his work. One American musician, at any rate, Marshall Kernochan, has set this poem to music that suits it. Dr. Gilchrist has failed, but his music may lay a claim to being "perfectly correct." The other two "Summer songs" are Celia Thaxter's "O the Fragrance of the Air" and "It Seem'd That Earth While Sleeping," an English translation of the German poem, "Mondnacht," which Schumann has set so magically.

For four-part women's voices there are J. C. Bartlett's popular "A Dream," well arranged, in a manner that makes it much more palatable than in its original solo edition, and a "Medley from the South," by Harry Hale Pike, containing "Suwanee River," "Old Black Joe" and similar old songs.

A single two-part chorus is Ross Hilton's arrangement of Eduard Holst's "Happy Birds." Unusual and superbly done is the single issue for six-part female voices with piano accompaniment, Lucien G. Chaffin's arrangement of Grieg's "Ein Schwan" ("A Swan"). Mr. Chaffin has taken the solo song and woven the lovely chromatics of the Norwegian tone-poet into a six-part chorus that commands immediate admiration and respect. Grieg himself would have been proud of such a piece of writing. It will be a splendid program number for efficient female choruses like Victor Harris's St. Cecilia Club. A. W. K.

## The Following Artists

### Edna Gunnar Peterson, Pianist

Engaged for spring tour St. Paul Orchestra. Mason & Hamlin Piano Used.

### Rose Lutiger Gannon, Contralto

Appeared with Apollo Club, Chicago, for seven consecutive times in "The Messiah."

### Mrs. Hanna Butler, Soprano

Engaged to sing "The Creation" with St. Louis Symphony Orchestra in Peoria.

### Mr. Albert Lindquest, Swedish-American Tenor

Soloist with Minneapolis Symphony Orchestra Dec. 7th. Immediately engaged for National Swedish Saengerfest.

### Mr. Albert Borroff, Bass-cantante

Engaged for tour to Pacific Coast in February.

### Clara Williams, Soprano

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**WHERE HENRI SCOTT  
FORGETS STRAIN OF  
AN ARDUOUS SEASON**



The American Bass of the Chicago Opera Company at His Country Home Near Philadelphia, with His Children, Henrietta and Randolph

In the accompanying photograph Henri Scott, the distinguished American operatic basso, is shown with two of his children, Henrietta, aged seven, and Randolph, aged nine, taken at his country home near Philadelphia, where Mr. Scott is resting for the Summer. His has been a long season, extending from November 3 to May 23, and during that time he sang eighteen different operatic roles in four languages, and filled a number of important concert engagements, including the Cincinnati Festival.

Mr. Scott's versatility is indicated by the rôles he fills in opera. Of his interpretation of such heavy rôles as *King Henry* in "Lohengrin" and *King Mark* in "Tristan," one critic wrote: "He must please the devout Wagnerite to the recesses of his soul." Of his *Mephistopheles* in "Faust," another was equally commendatory, and in the more lyric operas, such as "I Puritani," "Lucia," "La Gioconda," etc., as well as in oratorio, he has added further proof of the adaptability of his art.

**Catholic Choral Club of Milwaukee Closes Its Season**

MILWAUKEE, June 13.—Sir Edward Elgar's cantata, "The Light of Life," was the chief feature of the closing concert of the season of the Catholic Choral Club of Milwaukee at the Auditorium on Sunday evening, June 7. Prof. Otto Singenberger, the pioneer Catholic Church musician of Milwaukee, not only directed the singers, but in the opening number conducted Hugo Bach's orchestra of fifty in Gounod's "Marilla" with exceptional ability. Mrs. Louis Auer, former opera singer, took the leading rôle in the cantata and Katherine Clark, soprano, sang the narrator's part. Anthony Olinger, baritone, and Harry Meurer, tenor, assisted. Miss Clarke also contributed Bizet's "Agnus Dei," with full orchestral obbligato, arranged by Hugo Bach, who played the 'cello part himself. M. N. S.

**Year's Recitals of Organist Baldwin Summarized**

Samuel A. Baldwin, head of the department of music and organist at the College of the City of New York, has again published his collected programs of this season's organ recitals. On May 27 he gave the 378th public organ recital in the Great Hall of the institution. The list again shows twenty-four of the works of Bach. Sonatas heard for the

first time at these recitals and also new for the most part were by René L. Becker, Ludwig Boslet, Max Gulbins and Oscar Wermann. Louis Vierne's Second Symphony, Rheinberger's Fourteenth Sonata, Everett E. Truette's Suite in G Minor were also features. Miscellaneous pieces included works by Stanley R. Avery, René L. Becker, Bonnet, Bossi, Boulay, Cole, Fairclough, Federlein, Franck, Frysinger, Alan Gray, Harwood, Idle, Bernard Johnson, Kinder, Krause, Lemare, Lenormand, Easthope Martin, H. Alexander Matthews, Maxson, Noble, Reger, Renaud, Rogers, Saint-Saëns, Shelley, Josef Schmid, Wolstenholme and Yon. Wagner again led in the list of transcriptions performed. Professor Baldwin as usual gave due prominence to works by American musicians.

**RIVAL ORCHESTRAS FOR DENVER SUMMER SEASON**

**Conflicting Concerts Result in Small Attendance—Mme. Rappold Soloist with Cavallo Orchestra**

DENVER, June 13.—The Summer musical season opened here yesterday with the first weekly symphony concert at Elitch Gardens in the afternoon and, in the evening, the opening of the rival symphony series at Lakeside, Denver's other Summer garden.

Mr. Tureman is again directing the concerts at Elitch Gardens, using the Philharmonic Orchestra, with comparatively few changes in personnel from its Winter membership, and Mr. Cavallo presents the orchestra bearing his name at Lakeside. As in the Winter series, Mr. Tureman's orchestra is slightly larger than Mr. Cavallo's.

Evidently believing that Summer heat does not dull the enthusiasm of Denver concert-goers, Mr. Tureman chose Tschaikowsky's massive "Manfred" Symphony for his first concert. Considering its great difficulties, and the few rehearsals available, this work was admirably played. It was at once revealed that Mr. Tureman's forces are far superior to those of last Summer. The other orchestral items were the Cui intermezzo, "Oriental," and Lalo's overture to "Le Roi d'Ys," both excellently played.

The soloist was Mrs. Lloyd C. Fulenwider, a popular local contralto, who was heard in Goring-Thomas's aria from "Nadesha," "O, My Heart is Weary." Her voice is of lovely timbre, and she sings with excellent musicianship, clear diction and a commendable simplicity of manner. The orchestral accompaniment was much too heavy in portions of the aria—a fault that is not often chargeable to Mr. Tureman. As an encore, Mrs. Fulenwider sang charmingly Spross's "Come Down Laughing Streamlet," with orchestral accompaniment.

Mme. Rappold was the soloist for the first concert in the Cavallo series at Lakeside, and she was royally greeted by the small but appreciative audience. She sang the Bruch "Ave Maria" with lovely tone and fine sincerity. She was admirably accompanied by the orchestra. After several recalls she sang Van der Stucken's "O Komm mit Mir in die Frühlingsnacht," which she had sung at least three times here during a Spring festival engagement two years ago. Later in the program she was heard in a group of songs, with piano accompaniment by Larry Whipp. Bridegroom Berger sat in the audience and beamed his fond pride while Mme. Rappold-Berger was singing. These operatic newlyweds will remain in Colorado several weeks for their honeymoon, postponed by professional engagements since their marriage several months ago.

Mr. Cavallo comprehended the taste of Summer audiences rather better than Mr. Tureman in the making of his program. He presented Raff's bright and easily understood "Leonore" symphony, and, as supplementary numbers, Saint-Saëns's sensuously beautiful prelude from "Le Déluge" for strings, Fauré's "Pelléas et Mélisande" suite, and

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Litolff's "Robespierre" overture. The performance throughout was smooth, spirited and well-rehearsed. The string section gave a particularly polished performance of the Saint-Saëns Prelude, and Concertmeister Alexander Saslavsky, who again came from New York for the Summer, was given an ovation for his playing of the grateful solo passage in this work. Its repetition was demanded.

The absurd folly of attempting the maintenance of two symphony orchestras here was again manifested yesterday, when but a handful of people gathered at Elitch's and even the presence of Mme. Rappold as soloist attracted an audience that filled only two-thirds of the small theater at Lakeside. J. C. W.

**Heavy Demand for Boston Symphony Seats in Brooklyn**

Continued prestige of the Boston Symphony Orchestra in Brooklyn is attested by the fact that on May 29 it was found that only three single seats in the body of the house remained unassigned at the Academy of Music for next season. Four box seats were also untaken. Of last season's subscribers 950 renewed and only thirty-four signified their intention of withdrawing. But thirty-seven failed to reply to the circular notice sent out. Amato and Kreisler will be among the soloists with the orchestra in Brooklyn next year. G. C. T.

**Faculty Changes in Washington College of Music**

WASHINGTON, D. C., June 15.—Through the resignation of Sydney Lloyd Wrightson, president of the Washington College of Music since its inception

seven years ago, some changes will take place in the board of directors and faculty. S. M. Fabian will succeed as president, Frank N. Jones becomes vice-president, and Anton Kaspar will be at the head of the violin department. Edgar Paul, tenor, of Baltimore, will take Mr. Wrightson's place as head of the vocal department. Mrs. John T. Brosius, harpist, and Mrs. Estelle Smith-Poper, elocutionist, will be added to the faculty. The commencement exercises of the college were held last week. Those who took part in the program were Florence E. Reynolds, Maria L. Merrill, John Phillips, Emily S. Bradley, Mabel L. Goldenstroth, John G. Klein, Elizabeth C. Morrell, Mrs. Laura J. Downs, Mrs. Ethel H. Gawler, Richard P. Backing, George D. Thompson, Beulah Harper, Elizabeth Latus, Kathryne Bouck and Mr. Wrightson. W. H.

**Ben Franklin's Albany Concerts**

ALBANY, N. Y., June 15.—Ben Franklin, who has charge of the Franklin subscription concerts, has announced the list of artists who will appear next season. The first concert will be given by Alma Gluck, soprano, December 7; the second, Efrem Zimbalist, violinist, assisted by Mme. Samaroff, pianist, on January 11. The third concert will be given by Ossip Gabrilowitsch, pianist, assisted by Beatrice Harrison, cellist, February 10. The last of the series will be Pasquale Amato of the Metropolitan Opera Company and he will be assisted by Ada Sasoli, harpist, March 10. W. A. H.

Jenö Hubay has made an opera of Tolstoy's "Anna Karenina," and it will be produced in Budapest next Winter.

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## OUTING OF F. A. M. OFFICERS

Presentation to President Bergé from Officers a Feature

Officers and members of the executive board of the Fraternal Association of Musicians sought the green hills of Westchester county for a holiday outing on June 11. Going by train to Harmon they repaired to the Nikko Inn, where luncheon was served. In the party were Edward W. Bergé, president of the F. A. M.; Dr. James Lee, chairman of membership committee; Mrs. Ida Woodbury Seymour, recording secretary; Mrs. C. Irving Valentine, corresponding secretary; Fannie Hirsch, financial secretary; Miguel Castellanos, of the executive committee, and Mrs. R. von Palmenberg and Mrs. C. Menstell, members.



## REINALD WERRENRATH

Boston Evening Transcript, Jan. 16, 1914.—"His voice was rich and pure at the bottom of the register as well as at the top, and his intonation was perfect."

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## HERMIT CLUB'S "SHOW"

Cleveland Amateurs Present a Clever Musical Entertainment

CLEVELAND, June 13.—Julian Street, in this week's issue of *Collier's*, tells of Cleveland's distinctive clubs. One of them, the Hermit Club, he labels "artistic" and "Bohemian," though made up almost entirely of business men. But they are all men devoted to the arts with an amateur's enthusiasm. The Hermits have their own club house, and there the club's orchestra practices almost every day. The club's special musical entertainments, which come every second year in the month of June, are among the smartest of the season's offerings at the theater of these productions. Hermits write the libretto and the music, paint the scenes, compose the orchestra and furnish all the actors.

Each Hermit play has had a travel suggestion, "Hermits in Holy Land" and "Hermits in Paris" have been plays of the past; 1914 finds the "Hermits in Vienna," where the world moves to comic opera tunes and dancing. This year's cast includes several of the old favorites, Charles Maher, George Markle, Horatio N. Herriman, Robert C. Rudolf, Forrest J. Dresser, who has made a brilliant first appearance; James G. Pettit, Frederick G. Clarke, George B. Pettingill, Milton W. Lusk, Russell Sadler, Roger Enwright, Ben B. Wickham, Earl White, John Witt and Albert Rees Davis, the director of the Singers' Club.

The book this year is by Clarence Vincent Kerr, the lyrics by R. H. Burnside, and the music by Milton W. Lusk. Frank B. Meade directs the orchestra. Eight performances are being given at the Metropolitan theater to crowded houses.

ALICE BRADLEY.

## Cecile Ayres Spending Summer in Europe

Cecile Ayres, the pianist, sailed for Europe on May 16. She will go to Bayreuth for the Festival, but expects to spend most of the Summer in Munich at work on next season's programs. After a month in Paris, she will return to America about October 1.

## Melbourne's Praise for Leonard Borwick

MELBOURNE, AUSTRALIA, May 13.—A very enthusiastic reception was accorded to Leonard Borwick, the English pianist, at his first recital in the Town Hall Mon-



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day night. Mr. Borwick was in fine form. Everything he plays is the outcome of loving study and perfect comprehension. He is a master of his instrument, who, if he gives few thrills and brings out no cataclysmic crashes, is a peer of the foremost as an exponent of the quietly effective. It was abundantly evident from the warmth of the greeting he received from the large audience how well he was remembered, and how sincerely he is appreciated as an artist in the fullest meaning of the term. He has technical finesse, imagination and individual distinction.

## Norfolk's Home Missionary Concert

Thomas H. Thomas, who has charge of the annual concert of the Home Missionary Society in Norfolk, Conn., announced the plans for this year's program, to be presented on July 29. The soloists will be Minnie Welch Edmond and Marie Stoddard, sopranos; Mme. Jeanne Gerville-Réache and Margaret Gwyn Jones, contraltos; Evan Williams and Thomas H. Thomas, tenors; Graham Reed and Donald Chalmers, baritones; Vera Barstow, violinist; Annie Louise David, harpist, and Bruno Huhn, pianist. Charles Heinroth, the Pittsburgh organist, will conduct the concert.

Hugo Wolf's opera "Der Corregidor" is to be revived at the Vienna Court Opera.

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"After Titta Ruffo, Chicago has never heard a better baritone."—IT. TRIBUNE, APRIL 30.

"His French songs were delightful."—DAILY NEWS, CHICAGO, FEBRUARY 15.

## ELIMINATE PERSONALITY FROM MUSIC

Such Is George Copeland's Plan  
for Heightening Musical  
Appreciation

BOSTON, MASS., June 4.—George Copeland, the Boston pianist who has just concluded his season's work, was "at home" one morning recently to a few invited guests at "morning coffee" on the porch of his attractive home in Auburndale, Mass. After the breakfast the host escorted his guests through the picturesque Italian gardens which surround the home, and in these the above snapshot was taken.

"People should be fond of music, merely for the sake of its pleasant sound, if nothing more," said Mr. Copeland, "and not try to circumscribe it by bringing personality into it always. While the appreciation of music is growing, yet not until the general public is content to take what the artist has to give and disinterest itself in the personality of the artist, will the real appreciation become evident. It is quite the same in the theater. Look at our American stage! Is it not literally filled with 'personality' actors and actresses? Personally, my only desire from an audience is that it shall listen heartily to what I have to give them and eliminate all other personal fancies. Personal element should not enter into real art."

In speaking of Debussy, of whose compositions Mr. Copeland is especially known as an interpreter, he finds great pleasure in this abstract music, which he considers a great step forward in composition. In replying to the many hundreds who have asked the same



George Copeland, Boston Pianist, in Italian Garden of His Home

question, "Will Debussy's music live?" Mr. Copeland makes an affirmative reply and a chief reason given is because of its abstract form.

When alluding to his first and only appearances at the Keith local vaudeville house the past Winter Mr. Copeland said that it was a most stimulating experience. "I found the audiences most appreciative and sincere, never hesitating to show their approval or dislike, and I learned that a vaudeville public appreciates the very best in music."

W. H. L.

## FRIEDA HEMPEL STAR OF FRANKFORT'S FESTIVAL

Metropolitan Singer Arouses Teutons by Fine Singing as "Rosina" in "Barber of Seville"

FRANKFORT, June 12.—A noteworthy event in the annual festival of opera here this week was the performance of the "Barber of Seville" Wednesday evening and the singing of the rôle of Rosina by Frieda Hempel, the German prima donna soprano. There was such intense interest in this performance that the management decided to repeat the opera on Saturday night.

Miss Hempel's work in the rôle of Rosina was such as to call forth round after round of applause from a phlegmatic German audience. Miss Hempel displayed the individual beauty of voice which has charmed audiences at the Metropolitan Opera House in New York for the past two seasons. It is evident that she is a prime favorite here.

Miss Hempel gave an interesting example of her versatility and ability to rise to a situation. The Figaro in the cast sang throughout in Italian. In all places where Miss Hempel had dialogues or duets with this artist she sang in Italian, returning to her native German for the remaining portion of the opera.

Her interpolation in the lesson scene was the "Il Bacio" Valse of Ardit. Here, as at other places in the opera, the audience displayed its desire for an encore, but the established rule against encores in the leading German opera houses is the same as at the Metropolitan.

Miss Hempel sang in "Die Fledermaus" on Friday evening and repeated her success of two evenings before.

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BARITONE  
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## ZIEGLER PUPILS EXAMINED

Praiseworthy Performances by Vocal Class—An Informal Musicale

The Ziegler Institute of Normal Singing, New York, of which Mme. Anna E. Ziegler is director, presented a class of pupils, on Wednesday evening, June 17, at the school before a board of examiners made up of May Laird Brown, representative of the "Dora Duty Jones Method"; Mrs. Julian Edwards, Maurice Halperin, music critic of the New York *Staats-Zeitung*; Mrs. Antonia Sawyer, the musical manager; Marie Kieckhoefer, secretary of the Music League of America; Edward Siedle, technical director of the Metropolitan Opera House; Miss Guest and A. Walter Kramer, of MUSICAL AMERICA.

The students were individually examined by Mme. Ziegler, who presided at the piano, and performed vocalises, songs and arias. Some of the pupils had had but one year's instruction, others two and three. The work done was marked by the judges according to quality, interpretation, enunciation, volume, breath control, etc.

Following the examination an informal musicale was given by the students for their friends. In it Antoinette Perry

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sang songs by Haydn and Tosti; Lillian Stockbower, two Nevin songs; Doris Korn, some Massenet and Liza Lehmann pieces; Elsie Hirsch, Schubert's "Auf dem Wasser zu singen" and Spross's "Will o' the Wisp"; Celi Greenebaum, two MacDowell songs and a Schumann song; Edith Williams, a group of songs; Claire Gillespie, the "Jewel Song" from "Faust"; Isa Macguire, the "Mon cœur" aria from "Samson," and Mrs. Benner Mugge, the "Page Song" from the "Huguenots." A play, "The Kleptomaniac," was presented by Miss Guest, assisted by Agnes Dornree. The work of the vocal students, even those who had had but one year's instruction under Mme. Ziegler, was praiseworthy almost without exception, and the singing of Miss Macguire and Mrs. Mugge of rare excellence.

A. W. K.

## SHORTER SEASON PLANNED FOR LA SCALA IN MILAN

New Works by Mascagni and Franchetti on Program—The Opening in December

La Scala's operatic season in Milan will not begin until December this year, according to correspondence of the New York *World*, because last year's experiment of opening in October resulted in a deficit of 100,000 francs. Only the huge success of "Parsifal" saved the loss from being far heavier.

Several new operas by Italian composers have been put on the program for next season. They include two one-act operas by Mascagni. One of them, to be called "La Faida di Commune" deals with the old historical traditions of the Tuscan communes. The other, "L'Allodoletta" ("The Skylark"), is in a modern setting.

Alberto Franchetti has two operas, "Madame Sans Gène," with libretto by Renato Simoni, and one called "Notte di Leggenda" ("The Night of the Legend"), with book by Forzano.

Gabriel d'Annunzio will be represented by an opera founded on his tragedy "Fedra," with the music by Ildebrando Pizzetti.

Then will come Isidore de Lara's "Three Masks," Richard Strauss's "Legend of Joseph," Wagner's "Götterdämmerung," and "Tosca," "Gioconda" and "Lucrezia Borgia."

Tenor and Violinist to Give Joint Recitals

A series of joint recitals will be given during the Summer by Max Jacobs, widely known as a solo violinist and leader of the Max Jacobs String Quartet, and Rafaelo Diaz, tenor of the Boston Opera Company. The two are already engaged for Tenafly, June 29; Far Rockaway, July 15; Edgemere, July 17; Newport, from August 1 to 14; Deal, August 25; Long Branch, September 7, and dates later at Ocean Grove and Stony Brook. The violinist's brother, Ira Jacobs, will preside at the piano in these recitals.

Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera House, is reported to have bought the magnificent chateau of St. Martin at Deauville, France.

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## CENTURY COMPANY MAY VISIT LONDON

Milton Aborn Said to Be Arranging Eight-Weeks' Covent Garden Season

Cablegrams from London, dated June 19, indicate that the Century Opera Company of New York may appear in that city for a two months' season at Covent Garden next year. Milton Aborn told the London correspondent of *The Sun* that everything was arranged and that he was awaiting only the approval of Otto H. Kahn. Said Mr. Aborn:

"The original plan was for a tour of fifteen weeks after twenty weeks in New York. Now the idea is to give eight weeks of opera in London, beginning on February 9. A fortnight will be given up to crossing from and to New York. We really lose only one of those two weeks, as we shall sail during Easter week, when we would not be playing anyway."

"I intend to bring over a company of 178 persons, a chorus of 100 and a ballet of twenty-four. The principals and conductors will number thirty. They will include Orville Harrold, Morgan Kingston, Gustav Bergmann, Felice Lyne, Lois Ewell, Helen Stanley, Bettina Freeman, Kathleen Howard and Alfred Kaufman. The artistic director will be Coini. The operas will be given entirely in English at theater prices."

Felice Lyne is one of the artists whom Milton Aborn has engaged during his present European trip. It is also reported from London that Bettina Freeman, a dramatic soprano, who has won fame at Covent Garden, and Hardly Williamson, a Welsh tenor, twenty-four years old, who, Aborn says, is the greatest "find" grand opera has known for many a day, have been engaged for the Century company.

## Zoe Fulton the Star of Granville Festival

The eighth annual Spring Festival at Granville, Ohio, was given under the auspices of the Engwerson Choral Society recently. The Festival was a success, both financially and artistically, and a large share of the credit is given to Zoe Fulton, contralto, whose excellent voice and charming personality won her warm applause after each of her numbers. Her singing of "My Heart at Thy Sweet Voice" from "Samson and Delilah," as well as the duet from "Il Trovatore," which she sang with Walter C. Ernest, tenor, were the "hits" of the Festival. The other soloists who participated to good effect were Millicent Brennan, soprano, and Ellis Legler, bass.

Many auditors congregated at the South Meriden (Conn.) Methodist Church on June 20 when the new \$1,500 organ, towards which Andrew Carnegie contributed \$750, was heard. George G. Marble, who played the initial program, handled the new instrument with surety and expression. Mrs. Grace Melberger, contralto, was an enjoyable soloist.

## "PARSIFAL" POORLY STAGED BY BOSTON COMPANY IN PARIS

Splendid Work of Principal Singers Offset by Scenic Shortcomings  
— French Government Honors an American Teacher of Singing

Bureau of Musical America,  
Paris, 17, Avenue Niel,  
June 5, 1914.

AFTER the magnificent performance of "Meistersinger," Mr. Russell's production of "Parsifal" at the Théâtre des Champs Elysées on Wednesday resulted in something of a disappointment, despite the most excellent cast and much fine singing.

The rôles were distributed as follows: *Amfortas*, C. Van Hulst; *Titurél*, P. Miller; *Gurnemanz*, W. Fenton; *Parsifal*, J. Sembach; *Klingsor*, A. Kiess; *Kundry*, Margarete Matzenauer; *1st Knight of the Grail*, O. Derus; *2nd Knight of the Grail*, A. Grosse; *1st Ecuver*, M. Sharlow; *2nd Ecuver*, P. Sutter; *3rd Ecuver*, O. Fuscher; *4th Ecuver*, G. Libert; *Flower Maidens*, Myrna Sharlow, E. Littke, Cecil Cunningham, M. Romanitz, Elisabeth Reesee, L. Bragg. Conductor, Felix Weingartner.

It was a pity, in view of the splendor of the "Parsifal" production at the Paris Opéra (where good voices were conspicuous by their absence) that the Boston-Covent Garden combination could not have seen its way to produce the great mystical drama of Wagner in a more creditable fashion.

In the first place the scenery of Mr. Urban showed distinct signs of having been patched up for the occasion. For instance, the same green carpet that served in Scene I, also saw service for the foreground of the Knights' temple. Likewise, the check-patterned steps of the Grail scene thrust themselves conspicuously upon one's observation in Klingsor's flower garden. A most obtrusive piece of deal board made itself hideously evident as the main support of Kundry's couch. With the exception perhaps of the actual Knights' Temple itself, Mr. Urban's scenery was greatly inferior to that used in the National Opera House production of "Parsifal." There is an excellent moving curtain installed at the Théâtre des Champs Elysées, but it was not used, the music accompanying Parsifal's journey to the temple being played with the drop curtain down.

Then, again, the performance on Wednesday was marked by a series of minor "property" accidents which to a great extent annulled the wonderful ensemble and the fine singing of the principal artists. The Swan in Scene 1, was badly introduced. Klingsor's spear behaved in the most erratic fashion, the Grail at first refused to light up in the last act and the representation of Kundry in her astral form was a very bad imitation of the method customary in introducing the ghost of Hamlet's father.

### Sembach in Fine Voice

No praise could be too high for Herr Sembach's "Parsifal." He was in much better voice than in the "Meistersinger," and the glorious tone with which he emitted the fateful "Amfortas! Die

Wunde! Die Wunde!" in the temptation scene must have sent a thrill through every member of the audience.

Margarete Matzenauer, as Kundry shone particularly in the temptation scene. Her medium and lower registers contained some superb tones. Herr C. Van Hulst's "Amfortas" was a powerful piece of interpretation. He has truly, in every sense of the word, a great voice and controls it in wonderful fashion.

The *Gurnemanz* of Mr. Fenton was vocally and historically as near perfection as possible. His voice, somewhat uncertain at first, improved greatly during the representation, and the last scene found him at his best. The *Klingsor* of Mr. Kiess provided an unfortunate contrast to the other rôles and this was all the more marked after Mr. Journet's magnificent performance of the rôle at the Paris Opéra. Mr. Weingartner conducted in his usual brilliant manner, but one felt from time to time that he was handicapped by the orchestra, and that for safety's sake he did not attempt as many effects as he would have done with a more reliable combination.

I found the singing of the chorus, especially the male voices, less pleasing than usual. They frequently showed a decided tendency to be out of tune and off the beat; in fact Herr Weingartner had considerable difficulty in keeping them together in the last act.

The choir boys of the Alma, Holy Trinity Church, trained by Alfred Behrens, sang very effectively, but for some reason or other did not appear on the stage.

The house was absolutely packed with the most fashionable people in Paris. An announcement to the effect that the doors of the theater would be closed during the playing of the prelude had been sent to the press, but unfortunately the rule was not strictly adhered to, and the usual hubbub from the gallery protesting against the arrival of late-comers delayed the representation for several minutes.

### French Government Honors Mme. de Sales

Americans in their own country may still refuse to recognize native talent, but here in Paris the talent and ability of American musicians obtains official recognition.

The French Government has just conferred the high distinction of "Les Palmes d'Officier d'Académie" on Mme. Regina de Sales, the American teacher of singing.

Mme. de Sales made her début in London at one of the Symphony Concerts at Queen's Hall. She followed her success on that occasion with two seasons at Covent Garden, where she made a deep impression in Wagnerian rôles. She has since then appeared in most of the principal European cities. After opening a vocal studio in Munich, Mme. de Sales came to Paris and has proved herself one of the most gifted exponents of *bel canto* and operatic art in this city.

C. PHILLIPS VIERKE.

### Gala Bill Ends Boston Company's Paris Season

With the presentation of a "gala bill" consisting of acts from "The Barber of Seville," "I Pagliacci" and "Tristan und Isolde," the Boston Opera Company closed its season at the Champs-Elysées Theater in Paris on June 19. Manager Henry Russell said in an interview after the performance that he was thoroughly satisfied with the results of the experiment and that he expected to return with the company next Spring. The chorus and several of the principal artists of the company sailed for Boston last Saturday on the *Cincinnati*.

The Paris correspondent of *The Sun* says it is understood that the season resulted in a deficit of more than \$60,000.

The Boston company gave a benefit

performance for the sufferers from the *Empress of Ireland* disaster on June 17. Maggie Teyte and Vanni Marcoux appeared in "The Secret of Suzanne" and Felice Lyne, Giovanni Martinelli and Pasquale Amato in the "Masked Ball." Several members of the company participated in a benefit for André Antoine, the former manager of the Odéon Theater on June 20.

## FOSTER HOME SOON TO BE PITTSBURGH PROPERTY

Place Where Composer Was Born Will Be Deeded to City July 1—Arranging the Final Formalities

PITTSBURGH, June 22.—All arrangements have been completed for the turning over of the old Stephen C. Foster homestead "at the forks of the road." The homestead was the birthplace of the composer of "My Old Kentucky Home." James H. Parke, the present owner, will deed the house and grounds July 1, a gift from him to the people of Pittsburgh and to America.

Mr. Parke's intention to do so was published in MUSICAL AMERICA some time ago, but pending the formal transfer to the city a number of details had to be arranged. The entire City Council visited the Foster homestead last week and took City Architect John P. Brennan with them to ascertain just what was needed in the way of repairs. These will have to be extensive. The finance committee of the Council conferred a few days previously with Mrs. Marion Foster Welch, the composer's only child, and her daughter and the latter's husband, Mr. and Mrs. A. D. Rose, of Ben Avon, a suburb of Pittsburgh, and it is said that Mrs. Welch may be appointed caretaker and custodian of the house. Having been improved from time to time, the house is naturally not in the form in which it stood at the time of Foster's birth.

It is not improbable that formal exercises of some kind will mark the final bestowal of the property upon the City of Pittsburgh.

E. C. S.

## SPRY SCHOOL EXERCISES

Interesting Graduation Concert Given at the Chicago Institution

CHICAGO, June 19.—The graduating exercises of the Walter Spry Music School were held last evening in the assembly room of the Fine Arts Building before a large audience. A long program was presented in a satisfying manner and two graduates were advanced, Ida May Cook, who played the Allegro Vivace from Chopin's F Minor Concerto, and Maud Agnes McNeill. Six teachers' certificates were awarded, the recipients including Eleanor Spry.

Among the best performances on the program was the singing by Laura Bitter, of Quincy, Ill., a pupil of Mrs. Clarence Eddy, of Haydn's "My Mother Bids Me" and Denza's "May Morning." Mary Magdalene Donahoe played a group of pieces by Chopin, Sapelnikow and MacDowell; Ruth Priscilla Wright, the Schütt Paraphrase on Chopin's C Sharp Minor Valse, and Dorothy Lucile Butler joined with Mr. Krauss, violinist, in a performance of the First Schütt Suite. With Mr. Spry at a second piano Mrs. George Braddock Okle played the Moscheles "Homage to Handel;" Katharine Lyon Fifield, Chaminade's "At Evening," and Miss Spry, Saint-Saëns's "Allegro Appassionata," op. 70.

New Haven School Children Give Memorial to Benjamin Jepson

NEW HAVEN, CONN., June 22.—It was announced at the Yale University alumni dinner, on June 17, that pupils in the New Haven public schools had donated the sum of \$1,500 for a memorial to Benjamin Jepson, who died recently. For over fifty years Mr. Jepson had served as supervisor of music in the public schools of New Haven.

W. E. C.

The recital given by pupils of Edith Foley on June 16 proved highly attractive to Portland, Ore., music lovers. Evelyn Carrell, contralto, was the much-applauded assisting artist.

## CONCERT ROSTER OF HAENSEL AND JONES

Strong List of Artists for New York Firm During Season of 1914-1915

Haensel and Jones, the New York concert managers, announce an imposing list of attractions for the season of 1914-1915. Maggie Teyte, soprano, will appear in this country from January to May; Carl Flesch, the violinist, will return for a tour between the first of January and February 15; Leo Slezak and George Hamlin, tenors, will be available from January to May, and three Metropolitan artists who will do concert work before and after the opera season are Paul Althouse, tenor; Margarete Matzenauer, contralto, and Arthur Middleton, baritone.

Artists who will be available all season are Jeanne Gerville-Réache and Christine Miller, contraltos; Arthur Shattuck, Cecile Ayres and Isabel Hauser, pianists; Mr. and Mrs. David Mannes and the Saslavsky String Quartet. October, November and December concerts will be given by the concert trio comprising May Mukle, the English cellist; Horatio Connell, baritone, and Auriol Jones, the English pianist.

Important artists on the list are Grace Kerns, Maude Klotz, Mary Hissem de Moss, Nina Dimitrieff and Eleanor Owens, sopranos; Florence Mulford and Rose Bryant, contraltos; John H. Campbell, tenor, and Mr. Connell. The firm will manage the following tours of the New York Symphony Orchestra, Walter Damrosch, conductor: October 26 to November 7, with Efrem Zimbalist, violinist; January 11 to 22, annual Winter tour; February 15 to 26, with Josef Hofmann, pianist, and Spring festival tour, beginning April 5.

## CHICAGO OUTDOOR CONCERT

National Symphony Orchestra Opens Season at Midway Gardens

CHICAGO, June 22.—Though not complete as to architectural details, the Midway Gardens opened last Saturday evening with a concert given by the National Symphony Orchestra, under the direction of Max Bendix. The Gardens, at the head of the historic Midway, and facing Washington Park, are ideally located. About 1,200 persons attended the opening concert, though with the surrounding balconies and terraces the park can easily accommodate about 5,000.

The National Symphony Orchestra, recruited from some of the best orchestral players of Chicago, presented a program of delightful music. It began with the March from Gounod's "La Reine de Saba" and included the overture to "Der Freischütz," a selection from "Aida," Mr. Bendix's "Valse Caprice" and "Air de Ballet," Saint-Saëns's "Algerian Suite," the prelude to "Die Meistersinger" and smaller pieces by Rubinstein, Strauss and Chabrier.

M. R.

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## USES TALKING MACHINE TO RECORD PUPILS' PROGRESS

Leonardo Uribe Makes Reproductions of Students' Voices Each Month, to Analyze Vocal Condition

An interesting method of recording the progress of pupils has been installed by Leonardo Uribe, the New York vocal teacher. This means is practically valuable in that it enables the students to observe just how far they are progressing.

When a pupil begins his studies with Signor Uribe, a talking machine record is made of his voice, and thereafter a new record is made monthly for the purpose of checking up his progress. The fidelity of the machine in recording even

the most delicate nuances serves to tell the pupil the absolute truth in regard to his tone production and interpretation.

Mr. Uribe was discovered as a lad by Leoni, the Italian baritone, who at that time was singing in Mexico City. He brought young Uribe to the notice of President Diaz, under whose patronage he was immediately taken and given his musical education, under the auspices of the Mexican government in Mexico City. After four years at the Conservatory of Music in Mexico City, he was sent to Italy for the completion of his studies under the best masters.

He made his débüt at La Scala, in Milan, which was followed by a tour through both Italy and Spain. Upon his return to Mexico, he was acclaimed a successful tenor, and his successes were repeated in the capitals of South America. After several years of successful teaching in San Francisco and a season of concert giving through the United States and Canada, Signor Uribe opened his studio in New York.



Leonardo Uribe

## EVAN WILLIAMS'S NEW HOME

"Housewarming and Musicales" Given by Tenor and His Wife

AKRON, OHIO, June 12.—Mr. and Mrs. Evan Williams entertained at their home last evening by giving a "housewarming and musicale" that will be long remembered in this city. The event marked the official opening of the new and sumptuous Williams home and was given in honor of Mr. and Mrs. George Milen, of Ann Arbor, Mich., and Alberta Price, of New York.

The music-room was banked with palms and hydrangeas and the rest of the house with roses. The musical program was given by Mr. Williams, who sang in his always admirable way; Mrs. F. A. Seiberling, contralto, who was also well received, and Miss Price, who proved herself a gifted pianist. The accompanists were Mrs. Katherine Bruton and Vernon Williams, the tenor's talented son.

A feature of the occasion was the repast which was catered by a prominent Cleveland chef and served by seventeen negroes. Almost two hundred guests were present. The affair was declared one of the most brilliant ever given in Akron.

### Detroit Post-Graduates in Recitals

DETROIT, June 17.—The post-graduating recital of Claire Cornwall Burtch, pupil of Mrs. Boris L. Ganapol, pianist, on June 15, attracted serious attention in musical circles. A large and critical audience found that Miss Burtch has made much progress during the past year. Her concerto of Ferdinand Hiller, with Mrs. Ganapol at the second piano, made a deep impression. The Ganapol School of Musical Art has just presented another post-graduate from the class of George Shortland Kempton, Sylvia Simons, who also won the approval of a large audience. Her most pretentious numbers were the Liszt Ballade and the Grieg Concerto. E. C. B.

### LaBonte Joins von Ende School Faculty

Henri LaBonte, the tenor, late of London, has joined the vocal faculty of the von Ende School of Music.

## Edna Dunham SOPRANO

Some Important Engagements Sung This Season are:

Jan. 4, 1914—New York Symphony; Aeolian Hall, New York  
Jan. 7, 1914—Fortnightly Club, Philadelphia  
Jan. 13, 1914—Bruno Huhn's "Divan," Clarksburg, W. Va.  
Feb. 5, 1914—Banks Glee Club, Carnegie Hall, N. Y.  
Apr. 23, 1914—Wilkes-Barre Concordia Society  
May 8, 1914—Woman's Club, Paterson, N. J.  
May 26, 1914—Arion Society, Trenton, N. J.

### A Few Recent Press Comments:

"Miss Dunham is an artist of the first class and an ornament to the concert stage. Her singing is worthy of the highest praise."—*Philadelphia Press*, Jan. 23, 1914.  
"She sings always with a nice taste and quiet sentiment so that her rendition of a very wonderful aria by Godard made a distinct impression."—*Baltimore Sun*, May 21, 1914.

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—Photo by Brandenburg

## ARTISTS IN FESTIVAL OF NEW ENGLAND TOWN



Personages at Festival of Keene, N. H. Left to Right: Jeanne Gerville-Réache and Her Son Paul, Maude Klotz, Alice Nielsen, Conductor Nelson P. Coffin, Charles L. Wagner, Dexter Richardson and Earl Cartwright. Oval, Miss Klotz and Mme. Gerville-Réache

THAT strenuous traveling is one of the penalties which fall to the lot of popular concert artists was clearly demonstrated in a recent sequence of May festival dates filled by Maude Klotz, the young soprano. On May 20 Miss Klotz and Mme. Gerville-Réache, the noted French contralto, were co-stars of the music festival given by the Fitchburg (Mass.) Choral Society. At the Keene (N. H.) Festival, given on May 21 and 22, Miss Klotz shared honors

with Mme. Réache and Alice Nielsen, and, as there was no night train from Keene, left there about 7 o'clock the next morning, Saturday, May 23.

Arriving in New York a little before 3 o'clock that afternoon, Miss Klotz, two hours later, boarded a Western express for Columbus, O., reaching there Sunday morning, May 24, in time for the rehearsal of the "Creation," given by the Columbus Oratorio Society in its May festival on May 25 and 26.

### CHORUS ON A STRIKE

#### Wooster College Singers Object to Failure to Re-appoint Director

WOOSTER, O., June 20.—"Oratorio Chorus Goes on a Strike" was the headline that greeted Cleveland and Wooster newspaper readers this week. Student mass meetings, faculty petitions and the passing of resolutions kept commencement week lively for Wooster College. The cause was the action of the trustees in not reappointing Professor Lytle head of the conservatory and college organist, for another year.

The Oratorio Chorus that customarily gives a concert during commencement week, under direction of Professor Lytle, decided in mass meeting to refuse to sing the cantatas chosen. The program was carried through by the soloists, Mrs. Cobb of Pittsburgh, Miss Patterson of New York, Mr. Clarke and Mr. Brines of Chicago.

Professor Lytle is a graduate of Knox and Oberlin, an Associate of the American Guild of Organists and has had rare success as a concert and church organist and director.

#### Weingartner Appointed Director of Darmstadt Conservatory

It has just been announced that Felix Weingartner has been appointed general musical director of the Darmstadt Conservatory by the Grand Duke of Hesse and that the famous composer and conductor will reside permanently in Darmstadt. Director Weingartner has in view a number of very important changes at the Conservatory, including an examining board of eminent musicians. The new director will take the composition class under his personal charge; Carl Flesch, the eminent Hungarian, will have the violin class; Wilhelm Bachhaus, the piano class, and Hugo Becker, the 'cello class. Mr. Weingartner, as already announced, is also to have general supervision of the Darmstadt Court opera and orchestra.

### Publisher George Fischer Sails

George Fischer, president of the music publishing house, J. Fischer & Bro., New York, sailed for Europe aboard the *Olympic* on Saturday, June 20, accompanied by his family. Mr. Fischer goes to Paris, Leipsic, Berlin, London and other prominent cities, where he will visit the European branches of his firm and also confer with certain foreign houses which handle his publications abroad. He returns to New York in August.

teaching the Leschetizky method there, and Mr. and Mrs. Nichols together will give a series of recitals before the students.

The tenth annual commencement exercises of the Kroeger School of Music, St. Louis, Mo., were held on the afternoon and evening of June 18 at Musical Art Hall.

The King of Roumania has decorated Leo Slezak with the cross of a Commander of the Roumanian Crown.

## MARIE SUNDELius

**Soloist**  
With the Boston Symphony Orchestra

Mme. Sundelius' voice is an exquisitely clear and transparent soprano; it deserves the word crystalline. There is not a trace of hardness in it; throughout its range, it is very even and very pliant. There is always a shimmer of color in the tones and a suggestion of feeling so chaste and poised, that it over-shuns any excess or feigning. The light of a clear Autumn day, with the sun shining brightly, implies best the individual quality of Mme. Sundelius' tones. She sings with secure and expert intelligence, and resource that flower into artistry. Her declamation of the Countess' recitative was good to hear as sustained, pointed and cumulating speech of song. Here were purity and poise, because summoning them and ordering them was set for vocal style.—H. T. P., *Boston Transcript*, April 24, 1914.

Mme. Sundelius has won all hearts by her delightful and sincere art.—Dr. Victor Nilsson in *Minneapolis Journal*.

Single honors of the saengerfest programs must be accorded to Mme. Marie Sundelius, the Boston mezzo-soprano whose every appearance has strengthened the high position she immediately took in the hearts of all those who heard her during the first program. Gifted with a voice of singular luster, sweetness and purity, Mme. Sundelius' tone production is apparently faultless, both in method and result. She is poised, sure of herself and absolutely devoid of the least suggestion of affectation. All in all, she must be pronounced one of the most charming and graciously normal artists Minneapolis ever has heard; and it is to be hoped that before very long she will return here to sing with the Symphony Orchestra.—*Minneapolis Morning Tribune*, June 10, 1914.

Such praise has not gone out to an orchestra soloist for many seasons.—*New Orleans Times-Democrat*.

Marie Sundelius again enthused her audience at the matinee with her beautiful voice and excellent art. She sang songs with piano by Sibelius, Grieg, Sjogren and others, to the evident delight of every one. This young woman possesses not only a sympathetic voice of large range and faultlessly true intonation, but a breath control that is little short of remarkable.—*St. Paul Pioneer*, June 10, 1914.

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## AMERICANS IN LEADING RÔLES IN OPERA OF FLORENCE

Success of Edward Johnson as "Don Carlos" and Meta Reddish as "Violetta" at the Politeama—Verdi's Superstition over Failure of "Don Carlos" Recalled—Martin Richardson, American Tenor, in "Don Pasquale"—Musical Work of an American Clergyman—Lombardi's Successor

**F**LORENCE, ITALY, June 6.—Florence this year has had a remarkably successful season of opera at the Politeama Fiorentina. Four operas have been given with steadily increasing audiences. These were "Parsifal," which filled the great hall to its utmost capacity with a reverent audience, night after night, Sunday afternoon after Sunday afternoon; Verdi's "Don Carlos," Masscagni's "Iris" and Verdi's "Traviata."

Two Americans have appeared in the casts of "Traviata" and "Don Carlos." It is significant of the change in operatic affairs here that they were regular professionals and not the ambitious young girls, who, a few years ago, were advertised largely here, sang a night or two and returned to obscurity. American singers here now take the ordinary chances and the audiences no longer show any excitement over them, but accept them as regular members of the company. The new rule against encores makes the Italian opera house entirely different from that of the days when I first began reporting here, and when the advocates of repetitions who cried "Bis" and the opponents who urged "No," precipitated pandemonium. The claque, too, this Winter, has been conspicuously quiet.

The two Americans who have appeared at the Politeama are Meta Reddish, of Leroy, N.Y., and Edward Johnson, who sings as "Di Giovanni." Both scored successes, Miss Reddish being recalled time and again at the ends of the acts of her four performances as Violetta, and Di Giovanni winning increasing favor up to the last performance of "Don Carlos" last week. Miss Reddish has a lovely voice, which was prepared for the stage by Sebastiani of Naples and Mme. Kate Bensberg-Barracchia, the Florentine-American teacher, whom I recall as singing in Jeanette Thurber's "American Opera Company" in the late '80s or early '90s of the last century.

It was a curious coincidence that Mme. Barracchia's pupil, Miss Reddish, first appeared in Florence in the same opera house and in the same rôle that her teacher occupied when she made her farewell to the stage just eighteen years previously, on the event of her marriage.

Miss Reddish goes next to La Scala, her progress having been steadily upward, by way of San Carlo, where she made her début, Buenos Ayres, Rome, Florence, and now Milan.

That most admired singer, Di Giovanni, began his career here in an opera which the public has seldom cared for. On its first night it was received with profound attention, but there was something of the old complaint of its sadness and length dogging its heels. It steadily gained in popularity as the advancing season made operagoers familiar with it.

### Verdi and "Don Carlos"

Verdi told a curious story about "Don Carlos," in which he ascribed his dismal failure on its first night at Milan to one of his acquaintances, who was reputed to have the "evil eye." Verdi's friends, as a rule, contrived to keep this friend out of sight when the composer was on the eve of a "first night." However, when "Luise Miller" was being sung amid a furore of enthusiasm at Naples, this man, unnoticed by the friends, sought Verdi to offer congratulations. The composer was standing on the stage between the acts with the impresario, when the friend advanced with extended hand. At that moment there was a sudden noise and a large part of the stage ceiling fell with a crash between him

and Verdi, severely wounding the impresario and throwing the audience into such a state of nerves that the opera in its final acts went to pieces.

Just as Verdi, later in his life, was dressing on the morning of the first night of "Don Carlos" at Paris, the servant brought him in the card of this same man, who, as Verdi cried out, "Excuse me to him, for Heaven's sake, excuse me!" entered on his heels. Verdi, who had a china water jug in his hand, dropped it suddenly. It broke into many pieces, some of which struck his legs, encased in spotless white undergarments, which were quickly ruined by gore. "My opera will be a failure," Verdi announced to his wife, who only made fun of him for his foolish superstition. That the opera was a failure, however, history shows, perhaps for the reason that Di Giovanni could not be there to popularize it, as his fine voice did here.

Old music has had other revivals here this Spring. At the open air performance of Tasso's "Aminta," which, it will be recalled, has served as the model for later born opera, at the old Roman Theater at Fiesole, there were given the "Intermezzi" of Frescobaldi, Michaelangelo Rosse and Pasquini, composers of the Seicento. Seventeenth century Italian music has also been revived by the Trieste Choral Society, which has been touring Italy.

### American Tenor in "Don Pasquale"

The regular grand opera season at the Politeama Fiorentina is being followed by one of light opera at the Alfieri Theater. Yesterday afternoon the first performance was given before a large house. The opera was "Don Pasquale" and the tenor was Martin Richardson of New York, who received a most hearty reception at this, his début in opera. He showed a wonderful ease on the stage, acted well and won very much applause.

Mr. Richardson was a student here for several years under the late Maestro Lombardi. When the illness of the latter, which caused his death, made study with him impossible, Mr. Richardson finished with Maestro Carobbi. His voice is a fine one, especially good in the lyric capacity and in strength and vibrancy. A few weeks ago Mr. Richardson made his début in concert at the Pergola before a large and fashionable house, a most promising violinist, Mary Cattani, assisting him. Mr. Richardson expects to return to New York this Summer.

### Pupils of Four Nations

One of the latest musical events was the recital given before Florentine society by pupils of Professor Braggiotti. The pupils of four nationalities presented an interesting opportunity to observe how national traits persist even when all have had the same teacher. The American student usually has the voice, but oppresses her audience with too great evidence of the sacrifices and conscientiousness she has devoted to attain her end. In short, she always sings too carefully, almost as if it were a matter of duty. The English girl student, whatever her voice, is beset by terror. The French one is as vivacious and full of manner and "effects" as the Italian one is unconscious of all but voice, with a certain side happiness in her clothes, which, however, never make her forget she is there to sing and sing loudly.

The American pupils were Mrs. Harry Heath, of Chicago; Marion Decker, of Johnstown, Pa.; Clothilde Vail, of Paris, France, and Frances Burr, of Boston.

A second musicale at Villa Braggiotti had a program entirely of the songs of Sebastian B. Schlesinger, sung by Mrs. Braggiotti.

This week Marie Elliot, lecturer for the Los Angeles Symphony Orchestra, on her way to the Bayreuth Festival, will lecture on Brahms's music at Villa

Braggiotti when Mrs. Braggiotti will sing lieder by that composer.

### Spalding Plays Own Composition

The Pergola, once known only as an opera house, has become very much of a concert hall. Among the many concerts of the Spring given there has been one by Albert Spalding, the young American violinist. Mr. Spalding scored in his performance of Tschaikowsky's Concerto and was much applauded and encored for his own composition "Alabama," which has also won the approval of the critics. Mr. Spalding, who has filled his first engagement in Egypt, appearing in Cairo and Alexandria, goes shortly for an engagement in Buenos Ayres.

The rector of the American Church, the Rev. Henry Rawle Wadleigh, has brought his remarkable musical work of the year to an end with a "Festival Service of Music" given by his trained choir. His program consisted of four anthems, each illustrating one of the historical schools of church music. There were the three movements for solo voices from the 139th Psalm by Dr. William Croft, organist of Westminster Abbey (1708); Mendelssohn's "For He Shall Give His Angels" (1809-47); "Hail, Gladdening Light," Sir George C. Martin, of St. Paul's; "Alleluia! Christ Has Risen!" by Felice Arerio, Palestina's successor,

born about 1560.

As a token of homage to the late pianist, Giuseppe Buonamici, a program of his music has recently been given here.

### Successor to Lombardi

A newcomer here is Cavaliere B. Palmieri, who will take up the work of Maestro Lombardi. Maestro Palmieri at one time made a sensation in Europe, when as a child pianist he appeared in the various capitals. A graduate of the Palermo Conservatory, he has had positions as teacher at Malta, in the London College of Music and, until this Spring, head professor of singing at the Dublin Royal Academy of Music. Maestro Palmieri is the composer of the "Italian Serenade" and other orchestral works, including an Irish Symphony and the music to the psalm, "Oh, praise the Lord," recently performed by the Trinity College Choral Society.

Mr. and Mrs. Reginald De Koven have been among the Spring sojourners here, and also Maude Valerie White, in compliment to whom many of the singers at local concerts have included one of her songs in their programs.

Clarence Bird, the pianist, has returned from his Winter's visit to America. Mr. Bird has many pupils here. He will return to America for an extended concert tour in 1915. EVA MADDEN.

## VARIED VACATIONS FOR STAFF OF BOSTON SCHOOL

Research and Creative Work to Occupy New England Conservatory Force During Summer Months

**B**OSTON, June 16.—Widely scattered during the vacation months will be the teaching force of the New England Conservatory of Music. George W. Chadwick, director, will stay as usual at West Chop, on Martha's Vineyard. He will work on original compositions, among them the chorus for men's voices which he has been invited to compose for the centenary exercises of a Leipsic singing society of which he became a member when a student.

Ralph L. Flanders, manager, after a brief trip to the Northwest, goes to Maine, dividing his time between his camp at Carroll and Summer residence

on Penobscot Bay. Frederick L. Trowbridge, assistant manager, has a cottage on Lake Winnipesaukee for the Summer.

Wallace Goodrich, dean of the faculty, whose Summer place is at West Manchester, intends to expand in literary form the results of his studies of French organ music, lately presented before the New England branch of the American Guild of Organists.

Timothee Adamowski and Mrs. Adamowski sail on June 23 for England, whence after three weeks in London they cross the channel to spend a week with Ignace Paderewski and a few days at Etretat. Late in August they will visit Eben D. Jordan, president of the Conservatory, at Drummond Castle. Estelle Andrews goes to Western Maryland. David S. Blanpied stays at home in Framingham, while Arthur Brooke, flutist of the Boston Symphony Orchestra, will again be at Bar Harbor.

Samuel W. Cole, who beside teaching the public school music course at the conservatory, is also supervisor of music in Brookline schools, will leave for Paris to witness the exercises at the close of the school year in the solfeggio class of the National Conservatory. Thence he goes to London to observe the work of the board schools in music.

Alfred DeVoto will play a series of sonatas recitals for violin and piano, in the West, with Alexander Saslavsky. These virtuosi will also be heard with the orchestras of Denver and Spokane. Mr. DeVoto expects to spend about a week on an apple plantation in which he is interested in central Washington.

Mr. and Mrs. Henry M. Dunham will visit Europe via the Mediterranean. Louis C. Elson stays in Boston except for short trips to Maine and the Provinces.

Clayton D. Gilbert, head of the dramatic department, will study the new German systems of lighting and stage decoration at Berlin, the newest developments in French pantomime at Paris and in London will look up dramas suitable for production in Recital Hall. At Manchester he will study the work of Miss Hermiman's stock company.

Homer Humphrey goes to his old home, Yarmouth, Me. Clayton Johns will pass several weeks in north Germany and England. Clement Lenom, after the close of the "Pops" season, sails for France. In August he expects to be in Bayreuth. Sullivan A. Sargent will occupy Hon. John N. Cole's cottage on Squam River, near Gloucester. He will teach twice a week at the conservatory.

David Sequeira will go to his home at Bluefields, Nicaragua, and after a brief visit he will sail for Germany. Carl Stasny leaves for Germany, June 30. He expects to renew acquaintances with Richard Strauss, Moszkowski and other musicians. H. S. Wilder has taken a cottage at Wheeler's Point, Gloucester. He will teach two days a week at the conservatory.

Mrs. Clara Tourjee Nelson will be on Block Island during July and in the Green Mountains in August. Hedwig Schroeder will rest for about three weeks at Harwich and then go to Bar Harbor where her father, Alwyn Schroeder, gives some concerts. W. H. L.

### MME. OLITZKA'S OFFER

Opportunity for Girl with Talent Announced as Anniversary Celebration

**C**HICAGO, June 22.—Mme. Rosa Olitzka, the Chicago contralto, last Sunday afternoon celebrated the tenth anniversary of her arrival in America by announcing that she would take under her artistic and financial care some young woman who had a promising voice and talent, but who was unable to pay for a musical education.

"I am so happy over my success here that I want to show my gratitude by helping some deserving girl," she said. "I am willing to do all I can; it may cost \$10,000."

Mme. Olitzka has sung with the Metropolitan and Chicago Opera companies with distinguished success and recently returned from a tour in Texas, where she added to her many artistic laurels.

M. R.

HENRY QUITTAN of Paris "Le Figaro," wrote of

# MARIA BARRIENTOS

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## WOULD RAISE MUSIC STANDARD IN CANADA

**Dr. Perrin of Montreal Urges Legislative Action for Educational Ends**

MONTREAL, CAN., June 22.—Dr. H. C. Perrin, director of McGill University Conservatorium of Music, returned last week from an extended trip through the west of Canada, where many local examining centers of McGill are established.

Speaking of the increased musical activity of the West, Mr. Perrin, in an interview regretted that a higher standard of taste was not found all over the Dominion. The remedy for this, he believes, would be legislative help, and the teaching of children.

"We must begin with the children," he said. "It is all very well to talk about opera for the grown up men and women. We want that of course, but when a man has arrived at forty or fifty years of age his musical taste is not likely to change very much."

"We want the children taught to discriminate in the schools. A child will not care so much about the Mopsy, Popsy and Jopsy kind of pieces we are flooded with, when it learns, say, a Mozart Minuet. I find the status of the musician lower here than in England. The church organist, for example, is sometimes blamed for what is not his fault. He may be so bound by those in authority or by his congregation that he cannot do what he wants to."

"It seems to me that what we want is legislation to better these things. Say each province has a board to consider these matters and recommend musicians for public positions in the schools, churches and other places. These bodies might get together once or twice a year to examine the candidates for their approval. In this way we could arrive at a higher principle of what constitutes good art in music. Dentists, architects and others have their societies for protection and standardization; why should not the musicians have something to fix a standard in the country?"

Reverting to the question of taste, Dr. Perrin spoke of the Calgary Symphony Orchestra and the excellent work it is doing to raise public taste.

"I was in a small western town," he related, "and chanced to overhear a commercial traveler in the hotel talk about the orchestra. He told his companion that he had always gone to hear cheap music because he could not get any better and that since hearing the Calgary Orchestra he had found he liked music of a higher class. 'If I could go to such concerts oftener,' this man declared, 'I wouldn't go to the other things at all.' And I noticed in that same hotel that another was whistling the 'Peer Gynt Suite,' almost from beginning to end."

Dr. Perrin was complimentary in regard to the ladies' musical clubs which flourish in many parts of the West. He said they did much to help foster public appreciation of good music.

At the various churches in San Antonio, Tex., some of the leading singers are Mrs. George E. Gwinn, who has had charge of the music at the Synagogue and also sings at the Travis Park Methodist; Mrs. Robert W. Lowe, Mrs. L. W. Martin, Emmett Roundtree, Mrs. W. L. Marks, Lillian Furtner, Gilbert Schramm and Mrs. Nona Lee Lane.

A series of four unusual and highly interesting programs were those presented in the home of Mrs. W. N. Patterson, Muskogee, Okla., by pupils of Mrs. Claude L. Steele. On June 9 Leila

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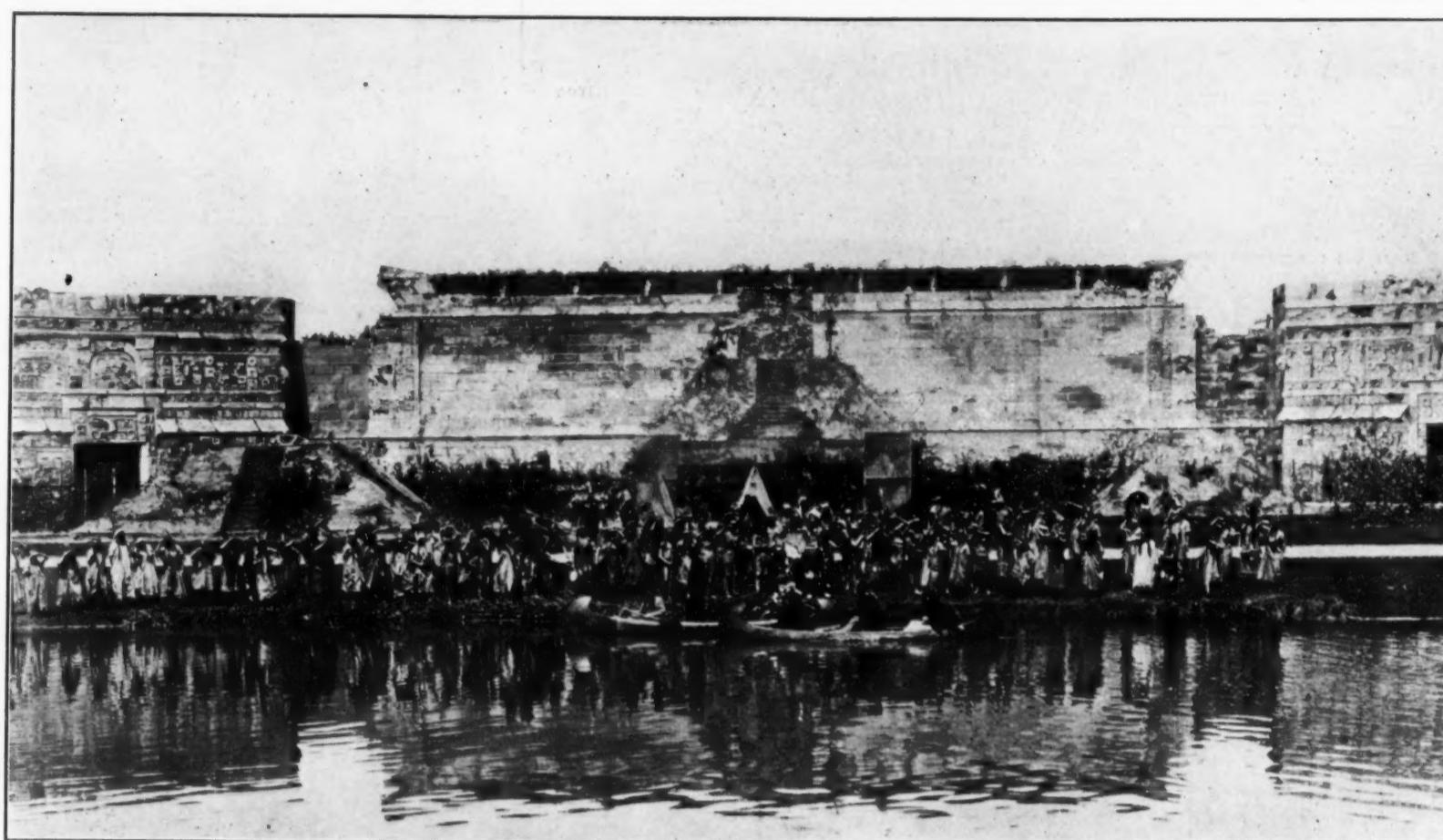


Photo by Schweig Art Nouveau, St. Louis

Arrival of Marquette in Pageant and Masque of St. Louis

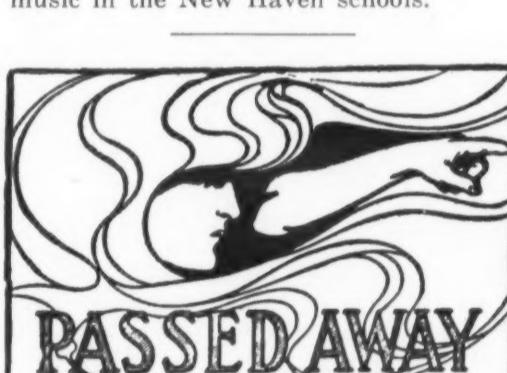
ST. LOUIS, MO., June 6.—Moving pictures will reveal to the world the beauties of the Pageant and Masque of St. Louis, as shown on a magnificent scale at Forest Park. In order that "movie" rehearsals might be held the association arranged with employers for their employees to be away from work, and Superintendent of Public Instruction Blewett allowed pupils to re-

main out of school for the pictures.

At the Saturday evening performance there was a record crowd of 200,000 on Art Hill, across the lagoon from the scene of the pageant as shown above. A result of the pageant may be the League of Cities, organized from among the municipal envoys, and designed to provide more civic beauty, municipal festivals, etc.

The St. Louis center of the Drama League of America gave a luncheon to Percy Mackaye, the author of the masque, and the speakers included Mrs. A. Starr Best, president of the league; Prof. George P. Baker of Harvard, Percival Chubb, president of the center, and Mr. Mackaye. Ernest R. Kroeger played some of the special music which he composed for the pageant.

## Carl Braun Waxes Eloquent over Advantages of Metropolitan Opera



Ella Shepherd Moore

NASHVILLE, TENN., June 18.—Ella Shepherd Moore, one of the original Fisk Jubilee Singers, died Tuesday afternoon, June 16, after a brief illness. Mrs. Moore toured with the famous negro singers for six years in this country and five years on the Continent, where she received audiences from Queen Victoria and other crowned heads. Her death leaves but two of the original Fisk singers alive.

Hamilton S. Gordon

Hamilton S. Gordon, a widely known music publisher, with offices at No. 141 West Thirty-sixth street, New York, died June 19 at his home, No. 189 Midland avenue, East Orange, N. J., of pneumonia.

Bonarios  
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BERLIN, June 12.—Singing to a "popular-priced" operatic public, with an orchestra undermined by overwork and made up in part by men who have been hastily engaged as substitutes through illness of members (for illness is the only excuse which will afford them a deserved rest) does not bring joy to the singers at the Charlottenburg Opera as the season approaches its close.

Carl Braun, the big basso of the Metropolitan and Charlottenburg operas, waxed eloquent when he was asked how the local Charlottenburg Opera compared with the Metropolitan from the singer's standpoint.

"One has a different feeling when appearing before a Metropolitan audience with a cast of distinguished colleagues. The New York public is itself distinguished; it knows what it wants and is appreciative. Here I am obliged to sing three or four times a week, according to my contract, and find it almost impossible to accept any outside engagements, which means a considerable loss. Over there the singer has time to rest between his appearances, and is therefore at his best. I am engaged for sev-

eral festivals in Germany during the Summer. Traveling is a hardship here compared with what it is in America. Such a thing as an observation car is an unknown luxury in Germany. Yes, I am infatuated with America and shall be glad to get back again next Fall."

Mr. Braun will sing with the new "star quartet" of the Metropolitan—Melanie Kurt, Margarete Ober, Jacques Ullrus and himself—at the Frankfurt Opera in "Tristan und Isolde," thereafter singing at the Cologne Festival, beginning June 21, in "Tannhäuser" and "Meistersinger." "Parsifal" will be given at the Waldfestspiele in Dantsic the first of July, and the basso will be heard in this opera and in "Siegfried," which will be given in the open forest for the first time at the Waldfestspiele.

An automobile tour through Germany, France, Switzerland, northern Italy and Austria will be part of the basso's vacation. At Salzburg Braun will sing with Gadski, Farrar, Forsell and Segurola. The Munich festival will be his last engagement for the Summer. In September he will enter upon a hunting expedition near his birthplace on the Rhine.

O. P. J.

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Meriden, Conn., is planning a series of ten public band concerts, the necessary funds to be raised by popular subscription.

Ettore Martini, of New York, began the seventh season of symphony orchestra concerts in Atlantic City, N. J., June 15.

A. E. Hobson, president of the Meriden (Conn.) Philharmonic Orchestra, sailed on June 11 for England, accompanied by Mrs. Hobson.

Florence Siever Middaugh, contralto and voice teacher, left Denver last week for Naples, Italy, where she will study during the next two months.

Edith A. Martin, the Boston harpist, is spending the Summer at her country home in Stony Creek, N. Y. She will return to her Boston studio the early part of September.

At the closing musicale by the pupils of Lilia Liberman of Washington, D. C., the announcement was made that Irene Anderson had won the scholarship prize offered by the Washington *Herald*.

In a concert by the vocal pupils of Mrs. T. Edward Dromgold in York, Pa., compositions of Bischoff, Verdi, Tosti and Gounod were sung. Mrs. James McNutt and Grace Mundorf were the accompanists.

W. James Tillitson, pianist and teacher of Lansing, Mich., presented several of his pupils in a recital in First Presbyterian Church, June 9. Theodosia Eldridge, violinist, of Detroit, Mich., was the assisting soloist.

Some of the pupils of Edith Thompson, the Boston pianist, were heard in an interesting recital on June 6. They were Mrs. Squibb, Elizabeth Buck, Ruth Snow, Helen Whedon, Laura Beauparlant, Lester Murdock and Dorothy Dorr.

The final recital of the Spring series given by W. C. Hammond in the Second Congregational Church, Holyoke, Mass., enlisted the services of the violin pupil's of Cyril Cartier. Arnold Jansen, cellist, played several interesting violin solos.

Anna Colton Ide, soprano, assisted by Prof. Joseph Maerz, pianist, appeared in recital at Syracuse, N. Y., June 17. Both were enthusiastically received. This was Mr. Maerz's last appearance in Syracuse before leaving for Macon, Ga.

An interesting program was given at the commencement exercises of the York (Pa.) Hospital, the participants being Miss Senft, Miss Menges, Mrs. D. P. Klinedinst, Miss Dempwolf, Camilla Stieg, Grace Mundorf and Frances Greenawalt.

Marjorie Bliss Kilborn, soprano, gave an enjoyable benefit recital, on June 5, in the Town Hall of Bridgewater, Conn. The singer had an able assistant in Melvin C. Corbett, who acted as her accompanist, besides playing numbers by Brahms and Chopin.

With Harris S. Shaw as accompanist and Beatrice Holbrook as assisting solo pianist, the pupils of Bertha Barnes, the Boston mezzo-soprano, gave an "all English" song recital in Laughton Hall, Boston, on June 9, and afforded much pleasure to those present.

In the graduating exercises of the Von Unschuld University of Music, Washington, D. C., Gertrude McRae and Ardala Moore were recipients of medals and diplomas. The judges of awards were Willard Howe, Henry Lazard, Mrs. Henrietta Flynn and Mme. Von Unschuld.

On Thursday evening, June 25, at the commencement exercises of the Morris High School, Lemmel Goldstein, artist pupil of Amy Fay, played the first movement of Beethoven's Second Concerto with grand cadenza by Hummel. The orchestral accompaniment was conducted by E. L. Tracy.

Among the prominent teachers who have been presenting pupils in piano recitals at San Antonio, Texas, are Elsie Sternsdorffs, Mary Hewson, Clara D. Madison, J. M. Steinfeldt, Cary Franklin, Mrs. Yates Gohson, Walter Romberg, Ernest Thomas and Gustav Gundlack, violinist.

A delightful program was presented at the alumni reception of the York (Pa.) Collegiate Institute by Elizabeth Alvord, pianist; Mrs. D. P. Klinedinst, soprano; Camilla Stieg, contralto; Clyde Hughes, bass; Grace Mundorf, pianist; Mrs. Anna Menges Swartz, elocutionist; Grace Mundorf, accompanist.

Mrs. Katherine Seward de Hart gave a song recital at her home in Maplewood, N. J., on June 14, accompanied by Mrs. Fannie Votey Rogers, also of Maplewood. Charles H. Hasler, concertmaster of the Haydn Orchestra of Orange, played the violin obbligato to the last song. About sixty guests were present.

At the Historical Pageant for the benefit of the Bronx Maternity Hospital, which was given at Carnegie Hall Saturday evening, the part of an Indian Chieftain was enacted by Robert Gottschalk, tenor soloist of the Madison Avenue Presbyterian Church. He sang with stirring effect a "Sunrise Call" based on an original Indian melody.

The annual recital of the music department of the Centenary Collegiate Institute, Hackettstown, N. J., was given in the auditorium of that school, June 8. This department has grown rapidly during the last few years and praise is due Frederic Metz, head of the piano department, and Belle Soudant, head of the vocal department.

An interesting recital by advanced pupils of Mrs. Wm. S. Nelson, Carl Herrmann and Otto Kintzel was given at Miss Beard's School, Orange, N. J., on Monday evening last. Among the artist pupils appearing were Misses Marguerite and Helen Herrera, E. Barrows, Frances Thomas, Vera Foster, Helen Lorenz and Mrs. Russell B. Kingman.

Helen Hersey, a young Denver mezzo-soprano, who has spent several years in New York City as a student, appeared in Denver on June 9 in a costume recital of French and German folk songs. She prefaced her songs with descriptive comment, and, altogether, offered an un-hackneyed entertainment. Eleanor Shaw was an efficient accompanist.

A musicale recently held at the Park Hill Country Club, Park Hill-on-Hudson, N. Y., was called "An Evening of Old-Time Songs," and was presented by Mrs. F. E. Farrington and Maryon Martin, the former singing in French and the latter in English. A large audience applauded. The accompanists were Mrs. Frederick D. Keller and Joseph Pizzarello.

Russian music made up the program of the Aeolian Choir at its last concert of the season, given at St. Mark's Church, Brooklyn, on June 3. The singing was under the direction of N. Lindsay Norden, and it was all unaccompanied, some of the works being heard for the first time in English. Charles U. Parker, organist of the church, assisted in the program.

The first commencement exercises of the Wisconsin College of Music, Milwaukee, were held June 13. The old College of Music was consolidated with the Wisconsin Conservatory several years ago, but broke away last Fall and reconstituted itself a separate school. The graduating class consisted of pupils in piano, harmony, organ, voice, violin and public school music.

A "Pop" concert was given by the Strube Ensemble, Gustav Strube, conductor, in Providence, June 10, for the benefit of the Music School Settlement, which was founded by Anne Gilbreth Cross. Mr. Strube has labored earnestly with this small band of Providence

musicians with the result that the entire program was played with beauty of tone, delicacy and precision.

Assisted by several of his piano pupils and other musicians, Henry M. Rudesill gave a concert at Hutchinson, Kan., June 16, that delighted a large audience. Those who participated were Bessie Lauer, Helen Snyder, Mrs. Opal Gallup, Walter Carey and Mr. Rudesill, pianists; Mrs. Marguerite Tyler, soprano; Charles Fahnestock, violinist; Ben Lamborn, cellist, and Myrland DeVoss, organist.

Louise Pomeroy, manager of the Pueblo Conservatory, Pueblo, Col., was married early in the month to Julian Kunkel, president of the school. Both have been teachers of piano, and Miss Pomeroy also instructed in harmony. Grace Clisbee, soprano and music supervisor, also of Pueblo, was married on June 17 to W. L. Martin, at Sheridan Lake, Col. Her resignation as supervisor has been accepted in Pueblo.

The choir of the Church of the Epiphany, of Pittsburgh, assisted by the Pittsburgh Orchestra Club of thirty players, Harry F. Hetzel, conductor, gave a creditable presentation of "The Holy City" in Bellevue last week. The incidental harp parts were played by Nellie Zimmer. The soloists were Mrs. L. A. Mubach, soprano; Sarah J. Logan, contralto; Vincent Kroen, tenor, and Ralph E. Urey, bass.

The vocal students of Laura Van Kurian, of Syracuse, N. Y., gave a recital June 15 at the home of Mrs. William Cornell Blanding. Those who sang were Mrs. Blanding, Mrs. Gail Porter, Edith Trost, Elizabeth Smith, Corinne Smith, Mrs. Margaret Dignum, Irene Trautman, Sarah Silver, Lillian Brickman, Gertrude Farrell, Marjorie Hinkley, Hazel Oswald, Marie Brothers, Mrs. Hammeken and Anna Colton Ide.

A finely chosen program was presented at the annual commencement exercises of the Lebanon Valley College Conservatory of Music, Annsville, Pa. The concert, which took place on June 8, attracted a capacity audience. The opening movement of MacDowell's first piano concerto, played by J. Fred Arnold, assisted by R. A. Campbell and E. Edwin Sheldon, evoked hearty applause. Mr. Sheldon is the director of the school.

Ludwig Schytte's "Kindersymphonie," played by 125 children, was an engaging novelty at the annual concert given on June 3 by the Troy (N. Y.) Conservatory of Music. Clarence Phillip, who directed, had evidently trained the young players thoroughly. Among the capable soloists at this concert were James Catrick, violinist, and Ruth S. Hardy, pianist. The former played Bruch's G Minor Concerto, and Miss Hardy's offering was the MacDowell Concerto in A Minor.

The advanced vocal pupils of Mrs. Phillips-Jenkins, of Philadelphia, were heard in an elaborate recital program in the ballroom of the Bellevue-Stratford Hotel, that city, on June 8. The program was participated in by more than twenty soloists, in addition to which a chorus of young women appeared in several numbers, including a scene, completely staged and costumed, from Gounod's opera, "Mirella," with the valuable assistance of Wassili Leps, conductor of the Philadelphia Operatic Society, as director.

Mr. and Mrs. Arthur J. Hubbard, the vocal teachers of Boston, with their assistants, Vincent V. Hubbard and Caroline Hooker, are closing one of their busiest seasons. Professional pupils of Mr. and Mrs. Hubbard who have been winning success include Anna Cambridge, Mrs. Edna Fierker, Medora Haskell and Mrs. Caroline Hooker. Arthur Hackett, who has recently returned to Boston from his first tour with the St. Louis Symphony Orchestra, met with gratifying success in the various cities of the itinerary.

The Salon Musicales Club of Syracuse, N. Y., ended its season June 16 with a musicale at the home of Mrs. Bruce Burlingame, Mrs. Moses Burnet, hostess. The program included "Sonata Appassionata," Beethoven; Christina McLennan; songs by Laura Van Kurian; violin solo, Mrs. Dudley, accompanied by Ada Shinaman; songs by Clara Drew; Sonata, E Minor, Grieg, played by Joseph Maerz; songs by Mrs. Cornell Blanding; piano solo, Elizabeth Griffin, and a group of songs by Ralph Stilwell. The accompanists were Ada Shinaman, Zillah Halstead and Earl Stout.

Two Boston artists, Hildegard Brandegee, violinist, and Richard B. Platt,

pianist, gave a joint recital in Thompson, Conn., on June 9, before a large audience. Mr. Platt renewed the favorable impression that he had made in Thompson on previous appearances in his performance of numbers by Chopin, Grieg, Beethoven and Schütt. He also played a fascinating composition of his own, "Sea Gulls," which was received with enthusiasm. Miss Brandegee gave pleasure by her artistic playing of such contrasted numbers as Schubert's "Ave Maria" and the Fiorillo Etude for violin.

Mme. Rita Wilbourn, one of Philadelphia's vocal teachers, gave her ninth annual pupils' recital, June 10, Florence C. Lewis, one of her pupils, who has begun professional work, taking part in an interesting program of fourteen numbers. Miss Lewis, who has been heard in several roles with the Philadelphia Operatic Society, is a coloratura soprano of more than ordinary ability. There were three other coloratura soprano arias on the program, sung by Eleanor W. Conway, Helen Salmons and Katherine Reilly. Eckert's "Echo Song" was sung by Master Robert Galbraith, a boy soprano. Seven others took part.

Pupils of Evangeline Larry, assisted by Geneva Holmes Jeffords, soprano; Mrs. Margaret P. Kelley, viola; Helen Tyler Grant and Mrs. Alice Larry Woodcock, violoncello; Edith Gyllenberg and E. Stuart Ross, accompanists, gave a violin recital in Providence, June 13. The ensemble class of thirty players opened the concert with three chorales from Bach's Passion Music and also played Sibelius's "Valse Triste," Miss Larry conducting with rare skill. Schubert's "Ave Maria" was played by ten of the pupils. Miss Jeffords, a pupil of Harriet Eudora Barrows, sang a group of songs by Horn, Parkyns, Bond and Luce.

Montclair Lodge of Elks celebrated Flag Day on June 15 with a patriotic entertainment, including a well arranged musical program. The artists who contributed to the concert were Mildred Jacobus, who sang Denza's "Sing On" and "Hail! Fair Columbia," by W. F. Unger, her teacher; Mrs. William Kemery, whose selections were Wilson's "Voice of Home," Del Riego's "Slave Song" and "Carmena," and James M. Roche, tenor, in Cadman's "At Dawning," Lohr's "Little Grey Home in the West" and d'Hardelot's "Because." Wilbur Follett Unger, organist of the lodge, played accompaniments and had charge of the musical program.

An unusually fine concert performance of Flotow's "Martha" was given at Fremont College, Fremont, Neb., June 12. Mary Buttorff, a soprano of fine ability, sang the title role and John W. Phillips, tenor, was the Lionel. Both achieved gratifying success. A chorus, well balanced, and a well drilled quartet added materially to the evening's enjoyment. The college chorus, under direction of Mr. Phillips, has sung in three operas this season, the two besides "Martha" being "The Bohemian Girl" and "Il Trovatore." Other accomplishments of this season by Mr. Phillips have been to bring the St. Paul Orchestra to Fremont, organize a Musical Art Society and give a May Festival.

Pupils of Florence Mulford Hunt were heard in a concert on June 11 at Wallace Hall, Newark, N. J. Those taking part were Grace Lefferts, Ethel Dodd, Marian Heim, May Fisher Smith, Dorothea Campbell, Katherine Elterich, Mae Henderson, Mary Woodhouse, Laurance Gedney, Grace Bruen, Emma Eschenfelder, Robert Bartholomew, Clara Purdy, Thomas Shaw, Lila Baldwin, Katherine Granberry, Mary Potter, Mrs. McKown, Dorothy Conant, Irma Harrison, Dorothy Howkins, Harry Biggin and Charles Vanderhoof. At the end of the program Mrs. Hunt took part in a duet with Miss Howkin, the "Quis Est Homo," from "Stabat Mater." Henry Smith and Mrs. Robert Walsh presided at the piano.

A remarkably finished amateur performance of the Gilbert-Sullivan opera, "The Mikado," was given by students of the Conservatory of Music of Marquette University, Milwaukee, on June 4. The conservatory's orchestra of thirty pieces, under the baton of William H. Matchette, who also had the general direction of the production, added materially to the pleasure of a large audience. The cast was composed of graduates and instructors, including Louis LaValla, John Leicht, Mrs. J. P. Taucher, Florence Hensel, Charlotte Peege and Catharine Hanley as Pitti-Sing. The opera was repeated on June 11 with the same cast, excepting for the substitution of Patricia Norris for Florence Hensel as Yum-Yum.

## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Althouse, Paul.**—Portland, Me., Nov. 5; Buffalo, Feb. 9, 1915.

**Bryant, Rose.**—New York, July 4.

**Falk, Jules.**—Symphonic Festival Concerts, Atlantic City, N. J., July 26, Aug. 23, Sept. 6 and 13.

**Flesch, Carl.**—Cleveland, Jan. 10, 1915.

**Gerville-Reache, Jeanne.**—Topeka, Kan., Nov. 13; Oberlin, O., Nov. 17; Des Moines, Ia., Nov. 20; Omaha, Neb., Nov. 22; Cleveland, O., Jan. 10, 1915.

**Hinshaw, Wm.**—Berlin Wagner Ring Festival, Theater des Westens, Berlin, June 23 to Aug. 21.

**Jacobs, Max.**—Tenafly, N. J., June 29; Far Rockaway, L. I., July 15; Edgemere, L. I., July 17; Newport, R. I., Aug. 1-14; Deal, N. J., Aug. 25; Long Branch, N. J., Sept. 7.

**Kellerman, Marcus.**—Vincennes, June 27; Washington, Ind., June 28; Bloomfield, Ind., June 29; Martinsville, June 30; Bedford, Ind., July 1; Shelbyville, Ind., July 2; Frankfort, July 3; Georgetown, Ky., July 4; Winchester, Ky., July 5; Danville, Ky., July 6; Lebanon, Ky., July 7; Richmond, Ky., July 8; Mt. Sterling, Ky., July 9; Cynthiana, Ky., July 10; Connorsville, Ind., July 11.

**Leginska, Ethel.**—New York, Nov. 16.

**Matzenauer, Margaret.**—Houston, Tex., Oct. 27.

**Miller, Christine.**—Portland, Me., Dec. 17.

**Miller, Reed.**—Chautauqua, N. Y., July 20 to Aug. 1; Round Lake, N. Y., Aug. 6, 7, 8; Winona Lake, Ind., Aug. 19.

**Morse-Rummel.**—Quebec, Oct. 21.

**Mylott, Eva.**—Orillia, Ont., June 29; Midland, Ont., June 30; Collingwood, Ont., July 1; Meaford, Ont., July 3; Owen Sound, Ont., July 3; Harriston, Ont., July 6; Guelph, Ont., July 7; Sherbrooke, Que., July 8; Three Rivers, Que., July 9; Quebec, Que., July 10; Yarmouth, N. S., July 17; Bridgewater, N. S., July 20; Lunenburg, N. S., July 21; Chester, N. S., July 22; Truro, N. S., July 23; New Glasgow, N. S., July 24; Pictou, N. S., July 27; Charlottetown, N. S., July 28; Digby, N. S., July 29; Bridgetown, N. S., July 30; Middleton, N. S., July 31; Annapolis, N. S., Aug. 3; Kentville, N. S., Aug. 5; Wolfville, N. S., Aug. 6; Windsor, N. S., Aug. 7; Halifax, N. S., Aug. 10; Parrsboro, N. S., Aug. 11; Amherst, N. S., Aug. 12; Moncton, N. B., Aug. 13; Sackville, N. B., Aug. 14; St. John, N. B., Aug. 17; Antigonish, C. B., Aug. 19; Sydney, C. B., Aug. 20; North Sydney, C. B., Aug. 21; Glace Bay, C. B., Aug. 25; St. John's, N. F., Aug. 28, 31, Sept. 2.

**Nichols, Mr. and Mrs. John W.**—Appleton, Wis. (Lawrence Conservatory), Nov. 17.

**Purdy, Constance.**—Dartmouth College, July 21.

**Reardon, George Warren.**—Ocean Grove, N. J., June 29-Sept. 7.

**Reardon, Mildred Graham.**—Ocean Grove, N. J., June 29-Sept. 7.

**Rennay, Leon.**—Paris, July 20; Munich, July 25; Venice, Aug. 1; New York, Sept. 25; New York recital, Nov. 2.

**Rogers, Francis.**—Bar Harbor, Me., Aug. 1. **Shattuck, Arthur.**—Detroit, Feb. 16, 1915.

**Simmons, William.**—Ridgewood, N. J., June 28; New York City, July 4; Woodstock, N. Y., Aug. 20.

**Van Der Veer, Nevada.**—Chautauqua, N. Y., July 20 to Aug. 1; Round Lake, N. Y., Aug. 6, 7, 8; Winona Lake, Ind., Aug. 19.

**Wells, John Barnes.**—Ridgefield, Conn., June 27.

## MR. EDDY IN RECITAL

Noted Organist Appears With Success in Meadville, Pa.

MEADVILLE, PA., June 19.—Clarence Eddy, the distinguished organist, played a recital at Allegheny College on Tuesday afternoon, June 16, that was enjoyed by one of the largest gatherings that has assembled here in many years.

Mr. Eddy was at his best throughout the program and performed both the modern and the older works with rare technical skill. His management of the instrument was, as in the past, masterly. Opening with the familiar Faulkes Concert Overture in E Flat, he played pieces by Bach and Couperin, three new pieces, "Supplication," "Canzone," "Gloria in Excelsis," by Julius Harrison, Bruno O. Klein's "Secret d'Amour," his own arrangement of Cadman's "From the Land of the Sky-Blue Water," A. Walter Kramer's Concert Prelude in D Minor, op. 29, No. 1, and pieces by S. Tudor Strang, Wolstenholme, Mathews and Thomas J. Crawford.

## IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Second and third in the series of three professional pupils' recitals given by students of the Van Yorx studios were held at the Wanamaker auditorium on June 17 and 19. At the Wednesday performance the entire program was made up by pupils of the Hartford Conservatory of Music, Hartford, Conn., of which Mr. Van Yorx is the head of the vocal department. There was a high standard of excellence.

Two interesting numbers, two-part songs, Rubinstein's "Wanderer's Night Song" and Faure's "The Crucifix," were well sung, the entire body of singers taking part in the program. Ruth Goodrich Horton, soprano, gave an excellent performance of the Bach-Gounod "Ave Maria," the violin obbligato being played by Gordon Kahn, and the organ accompaniment by Alexander Russell. Walter B. Marsh, basso, displayed a vibrant voice of much depth and power in Schumann's "Two Grenadiers," and E. L. Brown, bass-baritone, sang the Prologue to "Pagliacci" with artistic interpretative ability. The balance of the program was sung artistically by Bradford Greene, Ethel Whittemore, Ruby Beeching, Mrs. Townsend Treadway and Mary Billings Greene.

The last concert on Friday afternoon was somewhat in the nature of a triumph for Henrietta Turell, contralto, who so ably took the contralto rôle in Liza Lehmann's "Persian Garden" cycle at Monday's concert. Her performance of Frank Howard Warner's "We Two Together," which is still in manuscript form, and which was accompanied by the composer, earned a storm of applause. Blanche Heyward, soprano,

On the afternoon following Mr. Eddy presided at the organ during the Commencement Exercises in Ford Memorial Chapel. On this occasion he performed his own fine "Festival Prelude and Fugue on 'Old Hundred,'" the H. A. Fricker transcription of Sibelius's "Finlandia," Bonnet's "Variations de Concert" and Rosseter G. Cole's "Fantaisie Symphonique, op. 28."

## PITTSBURGH ORCHESTRA OPENS

Bernthalier Forces Assisted by Apollo Club in First Concert

PITTSBURG, PA., June 22.—The Pittsburgh Festival Orchestra gave its initial Summer night concert on the Schenley Lawn Saturday night, the crowd taxing the capacity of the pavilion. Conductor Carl Bernthalier was given a rousing reception and the orchestra was repeatedly encored. One of the best of the offerings was one of the intermezzi from "Jewels of the Madonna," which brought an encore. There was also excellent performance of such numbers as the "Soldiers' Chorus," from Faust, by the orchestra and the Apollo Club, under the direction of Conductor Rinehart Mayer, who assisted the orchestra at the opening concert. The lighter portion of the orchestra program was of exceptional merit.

A number of prominent Pittsburgh soloists have been engaged for the present week. The orchestra is being managed by Frank W. Rudy, who was the founder of the Festival Orchestra and the manager of the Pittsburgh Symphony Orchestra during the period when Carl Bernthalier was its conductor. Theodore Rentz, a former member of the Pittsburgh Orchestra under Emil Paur and others, is concertmaster of this season's orchestra. E. C. S.

## FORESAW LHEVINNE'S VICTORY

Klindworth Reminisces with Pianist after Berlin Concert

At the conclusion of a Berlin orchestral concert at which Josef Lhévinne played the Rubinstein and Tschaikowsky concertos, the venerable Professor Klindworth was among those who visited the artist's room to congratulate the Russian pianist upon his performance. He recalled the fact that he was one of the jury which years before had awarded the Rubinstein prize to Lhévinne at the conclusion of his course at the Conservatoire.

"As soon as I heard you play," said the old professor, "I remember saying to myself that here was the probable winner, and my premonition proved to be correct. You played the same Rubinstein Concerto you played to-night, and

shared honors with Miss Turell, and gave an artistic performance on the "Dove Sono" aria from "Figaro." The program closed with a chorus of thirty-five voices in Kremsner's arrangement of the Dutch folk-song "Prayer of Thanksgiving." The other soloists who took part in the well-balanced and interesting program were Monda Wuest, Florence Ross, Mrs. Aaron Claffin, Helen Lyon, Charles Gillease, William Lyndon Wright, and Karl A. Heine.

Elfert Florio, the New York vocal teacher, has just received word of the success of one of his pupils, Minnie Kriegsman, of the Nuremberg Opera. Miss Kriegsman studied for three years with a European teacher who diagnosed her voice as a soprano. She then came to Mr. Florio, who discovered a rich contralto quality in her voice and developed it until October, 1913, when Miss Kriegsman went to Berlin and made her début there as a contralto. She is no engaged as solo contralto at the Nuremberg Opera House and has won much success as Magdalena in "Rigoletto," Ortrud in "Lohengrin" and as Erda in "Siegfried."

A pupils' recital of much merit was that given by the artist-pupils of J. Massell at the John Wanamaker Auditorium on June 20. A noteworthy feature of the entire performance was the confidence and poise displayed by all. Leona Sherwin, a young soprano, scored considerable success in her group of songs, in the trio from Verdi's "Attila," and in the title rôle in the scene from the first

while your performance even then was extraordinary, it fell far short of today's faultless achievement."

A second compliment came unexpectedly a moment later when Lhévinne was greeted by Dr. Paul Ertel, critic of the *Berliner Lokal Anzeiger*, and the latter said simply: "In my work as critic I

act of 'Aida.' Margaret Horton, contralto, displayed a voice of much beauty and power in Schubert's "Aufenthalt" and Samuel Liddle's "In the Garden of Roses." Sara Turitz showed marked progress since last heard at Mr. Massell's last concert. Bertha Kirschenbaum scored a decided impression with the Spross "Will O' the Wisp." Flora Goldsmith showed much promise in Massenet's "Menteuse Cherie." Isai Bernstein, tenor robusto, sang Rubinstein's "Der Asra" with good effect, and earned much applause with his singing of *Rhadames* in the scene from "Aida."

Remarkable pianistic talent was displayed at a concert of pupils of the Malkin Music School, on June 21, by Carl Berger, Jr., who has had only nine months' training. His playing of Chopin's C Major Prelude, and Haydn's D Major Sonata was surprisingly good. Other pupils who took part and who were heard to good advantage were Mildred Miles, Clara Gelb, Fannie Jacobson, Irving Berlefeine, Agnes Jenkins, Pauline Rosenblum, Lillian Kaplan, Arthur Gunsfried and Morris Wolfson.

Jessie G. Fenner, the New York vocal teacher, left town on June 20, for Lake Oscawana, near Peekskill, N. Y., where she will conduct a special Summer course. She is taking with her a number of the pupils who have been studying with her during the season and some who took the course at Bridgeton, Me., where she was located last Summer. Miss Fenner will return to New York about September 10.

have heard the Tschaikowsky concerto played many, many times, but you have given me my first real hearing of it."

Margaret Wilson, daughter of the President, is to have charge of the music section of *The Social Center Magazine*, soon to be published in Madison, Wis.

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